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No. 2170.

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UNIVERSITY COLLEGE, LONDON. HYGIENE AND PUBLIC HEALTH.

Professor W. H. CORFIELD will deliver the Introductory Lecture (open to the Public) to his Course of Twelve Lectures on MONDAY, June 7th, at Four p.m.

The subsequent Lectures will be delivered at the same hour on the succeeding Wednesdays and Mondays. The subjects of the Lectures are the principles of Hygiene, and the application of it to the data afforded by the Experimental Sciences.

Fee for the College, 1s. 6d.

JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON. TUESDAY EVENING LECTURES.

The last Lecture of the present Series will be delivered on June 8th, by E. B. TYLOR, Esq., Subject—The Spiritualistic Philosophy of the Lower Races of Mankind.

Admission, 2s. 6d. Gentleman, and may be obtained at the Office of the College, price 2s. 6d. each.

The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.

JOHN ROBSON, B.A., Secretary to the Council.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W.

EMANUEL DEUTSCH, Esq., P.R.A.S., will THIS DAY, at 3 o'clock, commence a Course of THREE LECTURES ON SEMINOLE CULTURE, to be continued on SATURDAY, June 5 and 12.

Subscription to this Course Half-a-Guinea.

MAY 29, 1869. H. BENCE JONES, Hon. Sec.

ROYAL BOTANIC SOCIETY GARDENS, REGENT'S PARK. AMERICAN PLANTS.

The EXHIBITION of these Plants will be OPENED on TUESDAY NEXT, June 1st, and will be continued till June 14th. Tickets of admission, 2s. 6d. each. The ordinary privileges of the Fellows of the Society will be as usual.

A Band will play on the Wednesday Afternoon.

ROYAL HORTICULTURAL SOCIETY, South Kensington, W.

GREAT FLOWER and FRUIT SHOW and RHODODENDRON EXHIBITION (under the monogram tent), by Mr. A. Waterer, of Knauf Hill, Woking, on TUESDAY, June 1st, in THE R.S.D. GARDENS, near the Royal Horse Guards, and Royal Horse Guards from three. Tickets, which must be bought before the 2nd, and can be had at all the principal Musicians'—First day (doors open at two) Friends' tickets, 3s. 6d.; public, 5s.; or on the day, 7s. 6d.; second day (doors open at ten), admission 1s.

ANTHROPOLOGICAL SOCIETY of LONDON, 4 ST. MARTIN'S-PLACE, Trafalgar-square, TUESDAY, June 1, at 8 p.m. Papers to be read:—

'The Distinctions, Mental and Moral, occasioned by Difference in Sex'—GEORGE HARRIS, F.S.A.
'Difference in Minds of Men and Women'—J. M. ALLAN, F.A.S.L.
J. FRED. COLLINGWOOD, Secretary.

SOCIETY of FEMALE ARTISTS.—The COSTUME LIFE ACADEMY is continued at 41, GEORGE-STREET, Portman-square, TUESDAYS and FRIDAYS, 1 to 5.

Instructor—W. H. FISK, Esq.

Visitor—GEORGE D. LESLIE, Esq. A.R.A.

Mr. FISK's Lectures on Anatomy (previous to the sitting of the Model) are on TUESDAYS.—Application to the Box, Sec., addressed 53, George-street, Portman-square.

FREE CHRISTIAN UNION.—The FIRST ANNIVERSARY of the FREE CHRISTIAN UNION will be held as follows:—

A PUBLIC RELIGIOUS SERVICE in the Large Hall (Free-masons'), Great Queen-street, Lincoln's Inn fields, on TUESDAY EVENING, June 1st, at Half-past Seven, conducted by Ministers of various Churches.

SERMONS—by the Rev. ARTHUR COQUEREL in French, Pastor of the French Protestant Church, and the Rev. C. KEGAN PAUL, Vicar of Sturminster, Dorset. The Devotional Service by the Rev. WILLIAM MALL, of Queen's-road Chapel, Dalston, and the Rev. JAMES MARTINEAU, of Mitte Portland-street Chapel.

The FIRST ANNUAL MEETING on WEDNESDAY EVENING, June 2nd, at Half-past Seven, at Freemason's Tavern, in which M. Coquerel and others will speak. All persons interested in promoting Catholic Union are earnestly invited.

Papers explaining the nature and objects of the Union may be had from Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, London.

DULWICH COLLEGE.—MATHEMATICAL MASTERSHIP.—The Master of the College is prepared to receive Applications for the office of PRINCIPAL MATHEMATICAL MASTER in the Upper School. The Salary will commence at 350*l.* a year. Candidates must be Graduates who have taken First-Class Honours in Mathematics. The Master appointed will be required to enter his name in the appropriate class of the Summer Examination, when one-half of the new building will be ready for the reception of 200 Boys. Further particulars may be obtained upon application, by letter, to the Rev. the Master of Dulwich College, London, S.E.

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NOTICE.—The ANNUAL GENERAL MEETING of the Members of the ARUNDEL SOCIETY will take place in the OLD BOND-STREET, W., on MONDAY, the 14th of June, at Half-past Two o'clock.

24, Old Bond-street. F. W. MAYNARD, Secretary.

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MR. HENRY HOLL will READ at the ST. JAMES'S HALL, Piccadilly, on SATURDAY EVENING NEXT, June 8th, 1869.—Stalls, 5s.; Reserved Seats, 3s.; Area, 2s.; Gallery, 1s.

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THIS is a meritorious work, the production of a scholar, who has made three visits to the regions described by him, has awaited sixteen years for the ripening of his early thoughts, and has during that time sedulously pursued the allied subjects of inquiry. At the same time, to misunderstand the nature of the book would be to subject the author to undue responsibility. Although he made visits to these remote and little-frequented regions in 1853, 1861 and 1865, he does not lay them before the public as systematic missions of investigation, as so many would have done. They are tours of a busy and accomplished tutor and fellow of Exeter College, but they rise above the level of a narrated vacation ramble, if they are considered within their due limitations.

Some may think they are of the character of vacation rambles, with the usual amount of quotation or more; but this would be doing great injustice to Mr. Tozer. He has kept strictly within the bounds of legitimate illustration, without being exposed to the reproach of stuffing out or book-making. What is requisite for the explanation of his subjects from ordinary sources he adopts; but a point in the value of the book is that he brings to bear all that has been contributed by English and foreign travellers whose works are little known to the public, and some of whose productions have not been translated. In this respect those who know the subject well will find little that is new, but the general public will be thankful for this digest from a well-informed student, without the labour of having to search in large volumes of German authorities, some of which are difficult to get.

The limitation of Mr. Tozer's authority is, we think, the circumstance that he was not long a resident in the country, but a casual visitor, and that from want of conversance with some of the main languages he was, like most travellers in those regions, dependent on his dragoman. There is a great difference between the vacation tourist, however well informed, and however well he has got up his subject, and a man seated on the spot and working at first hand, like Von Hahn. If Mr. Tozer were to choose a Greek district, like Mr. Newton, and sit down in it for some time, he would very likely achieve equivalent results; but he weakens his own powers of observation and correction when he wanders about among Turks, Albanians and Wallachs under the guidance of a dragoman. Mr. Tozer, of course, tells us of his dragoman from Stamboul, that "his knowledge of Eastern languages was excellent," and expresses gratitude to him for the cooking arrangements; but it is certain that the Yorghi in question has not yet published anything on language to compete with Von Hahn or Dr. Paspati, and it is exceedingly unlikely that he would read up Turkish to hold his own with a man of oriental education, or master in a German text the niceties and distinctions of Toks and Guegs.

It is extraordinary to witness in the case of an experienced and observant traveller like Mr. Tozer a chronic case of dragoman mania in the

strong form here cited. The travelling dragomans are only a lower type of the pests of the East, and in this instance we are inclined to attribute to the dragoman many inaccuracies and inconsistencies, for which other portions of Mr. Tozer's text afford the antidote. Another disturbing influence which he has not escaped is that of consuls, with English names, born and bred in the East, who have now for so long a time been spreading disaffection and discontent among the populations of Macedonia, Thessaly and Epirus.

We advert to these circumstances because they lessen the practical value of Mr. Tozer's volumes to those not well acquainted with the country, as the casual observer will not always find out at the right time where the slip of the dragoman or the consul has been corrected by the independent observation of Mr. Tozer. This is to be regretted, because in impartiality Mr. Tozer approaches the historian of Greece, Mr. Finlay, and within the bounds we have named gives the just praise and censure of Turks, Albanians, Greeks, and Wallachs. There is, consequently, a great deal to be learnt from his pages on the complicated questions affecting the far eastern peninsula of Europe and its northern confines.

We qualify some of his observations as slips, for in the first volume he attributes to the Albanians trustworthiness, truthfulness, and integrity, but in the second he gives the corrective from the pen of Mr. Finlay. With regard to Turks, particularly Pashas, they come in for some of the dragomanic and consular venom; but although Mr. Tozer could seldom communicate directly with them, he gives a good deal of evidence as to the Turkish rule in these countries, in which he distinguishes between the general Turkish government and the local Mussulman population of Albanians. It is strange, however, to notice even in his volumes what it is considered legitimate to say of Turkish gentlemen. He gives the name of a governor whom he visited, and from whom he received friendly services; and he states of the Bey, "He had a depressed look; and I have since heard that, like so many of the Turkish upper class, he is a great drunkard." This may very possibly be translated by some consul, and read to — Bey with good-natured malignity; for these personal remarks of European writers do come to Osmanli ears, as they are meant to do to the inspirers.

Let us now turn the tables, and let us read from the pen of Ali Bey in a printed book, or in the pages of the *Mémoires Funoum*, translated to Mr. Tozer by one of the accomplished professors of his university as follows: "Arrived at Oxford, accompanied by my dragoman, Isaac Solomons, of Posen, and now of Wapping, having an excellent knowledge of all Western languages. We put up at a small beer-shop, kept by a highly-respectable Irishman, much oppressed by the English magistrates and police. As we wished to see the Oriental MSS. and some other special objects in the University, I went with my dragoman to Exeter College, and saw the Rev. Mr. Tozer, the Vice Chancellor of the University. He received me in a very friendly way, gave us refreshments, asked me to breakfast for the next morning, and Solomons as well, and at once sent several of his officials with me to show me what I wanted. Mr. Tozer, like most dignitaries of the Church, is a portly person, bearing the signs of good feeding. He was dressed in a black costume with a straight collar, very much like that of the officials of the Porte, except that he did not wear a fez on his head. He had a depressed look; and I have since heard (from O'Donoghue) that, like so

many of the English upper clergy, he is fond of port. Mr. Tozer could not converse either in Arabic or Persian, but said he had once known a little Hebrew. The state of learning in the colleges may be judged from this. Solomons even doubted whether he spoke English as an educated man."

After referring to this kind of blemish in the narration of a courteous and tolerant traveller, we may remark, as one of the best commentaries on the real state of affairs, that Mr. Tozer enthusiastically recommends others to follow his example in leaving the beaten track of tourists; for he says there are no insuperable difficulties in the way of travelling in the interior, even during the summer months. This we receive with some qualification. Mr. Tozer is a man who, in case of need, rides his sixty miles in a hilly country, does not mind being belated or bivouacking in brigand haunts, and makes himself contented during a ten days' fast in a Greek monastic fastness. We should particularly caution travellers not to expose themselves to the fevers of the plains in the summer and autumn months; but if they will do as Mr. Tozer mostly did, keep to the mountains, we believe they would experience the same satisfaction that he did in witnessing new countries, remarkable races, and the contest still going on between the new political system and many ancient forms of society.

These several visits of Mr. Tozer have taken him to regions of very great interest to the political student and the ethnographer; and in the two volumes before us he has laid down the elements of the questions to be examined, but without, we think, reaching the full results of the investigation. As the long title of the work shows, it refers to the whole mountain regions between the Balkans and the Hellenic frontier, and comprehensive information will be found on each of many topics. These are tempting to follow; but would require at our hands separate discussions. With regard to Albania and the Albanians, there is much matter. Mr. Tozer is content to divide these people into the two nations of the Toks and the Guegs; but the classification can be carried beyond these great groups. Under this head, he has availed himself of the untranslated works of that accomplished scholar, Von Hahn, as also on other subjects. Visiting Albania at various times, Mr. Tozer has seen the progress of the conflict between the central government and the beys and chiefs of clans, which may be described as the real conquest of the country by the Osmanlis. What is going on there is, as nearly as may be, the history of the highlands of Scotland in the beginning of the last century.

Mr. Tozer entered the country of the feudal Roman Catholic chief, the late Bib Doda Pasha, or head of the Mirdite Albanians, and was in the palace, which contained the remnant of the family,—two murderesses, and the descendants of the murdered. Mr. Tozer was not much impressed with the civilization of this Christian group. His passage through Montenegro, however, gave him a very favourable opinion of the people there, to such a degree that he not only advocated their political pretensions, but he is fully persuaded they are very quiet people; whereas they are known throughout Turkey for their bloodthirsty propensities, and can well compare with Albanians, and go beyond the Greeks. To the Wallachs of Mount Pindus he has devoted some attention; but he has added nothing to the subject, although he has studied it. Of the gypsies, curiously enough, he says very little. Of the Armenians he has formed a remarkable estimate.

To our knowledge of the monasteries of Mount Athos we cannot say Mr. Tozer has added, although he visited them all. M. Didron, Mr. Curzon and Herr Gass are still his chief authorities, and ours. We think there is something yet to be done on the influence of the convent art of Athos on the Armenians and Georgians. Mr. Tozer has selected from Sir Thomas Wyse one curious observation, and which is still true—that Greek churches are decorated by painters from the Holy Mount; but there is a circumstance which seems to have escaped notice—that the painting of the pictures of saints has now in a great degree passed into the hands of the Russians; and notwithstanding Russian inscriptions instead of Greek, they are largely sold by the dealers. Of course, in Bulgaria the Russian alphabet has a chance of preference over the Greek.

In the Troad Mr. Tozer made a tour, which he describes, and his Appendix A continues the subject. We have here the last views of Von Hahn, but we do not find the researches of Messrs. James and Frank Calvert quoted. It is one great advantage as to the Troad that each can form his own theory.

The three closing chapters of the work give a review of the subjects of Romaic ballads, Greek folk-lore, and the relics of mythological superstitions. These are treated in their comparative relations, and in such a way as to give more particularly a view of the labours of Ulrichs, Passow, Von Hahn and Fauriel, besides those of our countryman, Mr. Fashley. Beyond these chapters there are many illustrative passages in various places, relating not only to the Greeks, but to the Albanians and Wallachs. On the evidence of the folk-lore, to a great degree, Mr. Tozer is inclined to resist Fallmerayer, and to regard the Greeks as to some degree participating in an Hellenic descent, although he admits a strong Slavonic infusion and neglects the Albanian. Mr. Tozer points out more than once the true relation to the Romaic of the Neo-Hellenic of Athens, which he represents as an artificial language, apart from that of the people.

Among ethnological notes we find more than one quotation favouring the reports of Von Hahn and Newton as to tailed men in Albania, which Mr. Newton conceives to be connected with the old legends of satyrs. Various cases are quoted by the Albanians which appear authenticated; but the negative evidence is strong; for the Turkish military surgeons in Albania told Von Hahn that no such *lusus naturae* had come before them in their inspection of recruits.

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work, in which he says, that having read the Life he bears witness to its authenticity. It is astonishing to us, we confess, that Bishop Ullathorne did not detect the contradictory statements made by the superabundant authors, nor discover that, according to their own showing, the practices of this doubtless very good woman were not in accordance with her alleged chief maxim, "God Alone," and none other.

Margaret Hallahan was of very humble birth and of a most unhappy home. She was born in 1803. Her earliest remembrances were of her visits to Tyburn, where Roman Catholics were wont to go to do honour to certain of their co-religionists who had been hanged there since the Reformation. The biographers call them "Martyrs," and several of them were undeserving of their fate; but the word is some token of the spirit which pervades and spoils the book for general readers. The favour of these last is hardly obtained for the heroine by an incident of her life when eight years of age. On the evening of the Jubilee celebrating the half-century of George the Third's reign, we find Margaret "dancing about in a passion and pulling her own hair, because her parents refused to take her out to see the illuminations." Among her endowments are described, an ignorance of ciphering, but a capacity to find out errors in other people's arithmetic; an incapacity for needlework, but an acuteness in seeing the bad stitches of other sewers. This readiness in discovering the defects of one's neighbours is by no means a monopoly of the Saints. It is only curious that so acute a child as Margaret should have actually believed that a painted eye in a Roman Catholic chapel was the very eye of Him who made the world. A child-like faith is beautiful, but this conclusion is not of it. In matters like this, the perception of the authors is sadly at fault. Philosophy they might be expected to handle awkwardly; but simple morality they *should* understand. When Margaret was a maid-servant in a Madame Caulier's house (where she had been taken in from motives of charity) "she used to give away whole loaves to the charwoman." That is, she stole her mistress's bread, and gave away what did not belong to her. It reminds us of Mrs. Haller's charity in distributing wine to the sick villagers which she had taken out of her master's cellar! Margaret is praised for never setting her affection on any human creature. Yet one has heard of the command, "Love one another." Her ignorance may be taken in excuse for some of her harshly uncharitable assertions respecting her neighbours. She is described as saying that whatever fair words and measures were awarded to Roman Catholics by Protestants, the latter could never be trusted as friends. "They may say what they choose, but they would like to hang us all." Margaret may have thought so, but so grave an editor as Bishop Ullathorne would not have been ill employed if he had caused his "Religious Children" to have inserted a note to the effect that such an assertion is flagrantly untrue.

Pious souls will be startled at the irreverence with which Mother Margaret treated personages who should, in her eyes, have been held sacred, and whom strangers to Margaret's sisterhood would treat with grave and sober respect. After she had become devoted to a life of seclusion, Margaret brought from Belgium "a bottle of Ste.-Philomène's oil," with some little miracle-making appended to it. Margaret thought that "Philomena ought to do something for her, for she (Margaret) had been the first to bring her to England." There is the same free and easy way with more holy and more blessed women. The Virgin herself can scarcely have looked lovingly on Mother Margaret when

she went into a Protestant church at Coventry, while a large congregation were engaged in religious worship, and "recited aloud the Litany of Our Lady." The wildest Protestant fanatic would have a better sense of decency in a Roman Catholic church. Indeed, Mother Margaret seems to have had little sense of that quality in her own Church when she busked up her skirts and executed a dance before the image of the Virgin, to the great astonishment of "her friend Miss G., who is cut short with an initial because she did not admire the salutary saint, whose propriety is described in the remark that "she only danced before her Mother!" We meet with the same taste in various other ways. Referring to this austere lady's account of the "turkeys and geese that came tumbling in on Christmas Eve," Margaret alludes to her own obesity,—born of the privations, we suppose, that come of the above "tumbling in"; and she delicately remarks, "I have one comfort, that there are some fat saints in Heaven; St. Thomas Aquinas was very fat; and I think it is the mark of a true Dominican." This facetiousness with and about the saints is repulsive enough; but it takes form more offensive in such passages as the following: "One day she told them she was going to ask Our Lady for a particular favour. 'But suppose she does not grant it?' inquired M. De Bury. 'Oh,' was the reply, 'I shall tease her till she does!'" Can such flippancy take an air of sanctity in the bishop's eyes? Is there not something really to shock the purer sense in Mother Margaret, when in much pain, exclaiming, "I am almost ready to fall out with the Blessed Virgin. I tell her, if she had a bad back, I would soon cure her if I could." Is not this of worse quality than the old soldier's prayer before battle: "Oh, God, do with La Hire, in this fight, as La Hire would do with thee if La Hire were God and thou wert La Hire!" There is more of similar profanity; and yet Mother Margaret is praised for her profound respect for holy things, as, for example, when at a modest Roman Catholic chapel she did not see the Host on the altar with an ever-burning lamp before it, but found "it" in the sacristy cupboard, in a mean vessel, she exclaimed "My Lord and my God in a pewter ciborium!" Japan could not match this for superstition and irreverence. But anything seems excusable in this corpulent, fasting Mother, who invited images and pictures to her Community-House at Stone, and found that images and pictures accepted the invitation.

The contradictions in the volume are the more amusing as they are in closer juxtaposition. At page 220, when the visit of certain priests is expected at one of her houses, the Mother writes:—"Get a large piece of beef and leg of lamb for their dinner, peas and potatoes, and a good bread-and-butter pudding and a fruit pie, and get them some good beer. . . . You must have some mince-pies and plum-puddings for Christmas; and give Father — something good sometimes, and a good supper at night." All praiseworthy; but why is it thus written on the page face to face with this?—"Thank God, we live hard. May it be so to the end. . . . If our heart is in this work, what does our food signify? Let the body die and go to heaven!"

As with appetite and digestion, so are the contradictions numerous respecting education. This worthy woman could no more spell than Lord Duberly could; and she informs the world that "secular learning does not help the soul in any way." "I fear," she says, "that it will be in England as it always has been—mind and body will be taught, and the poor

soul will be left in ignorance ; yet a page or two later we have her exclaiming, "I should like our children to learn everything." We are told, moreover, that progress in physical science alarmed her. She "was not very complimentary to the philosophers, . . . and she even felt a certain satisfaction when some of their wonderful modern discoveries came to naught : as when, in spite of storm-signals and meteorological theories, the wrecks on the English coast increased instead of diminishing in number." Surely this must have been what is called a "cruel satisfaction."

Finally, it is to be observed that Margaret Hallahan desired nothing so much as being unknown to the world. In spite of that desire, she is here dragged into the fullest light of that world, with more of damage than of justice to a character which was evidently that of a clever and sincere woman. She was evidently, as the "Religious Children" let slip, a woman really without any "Puritanical solicitude to edify"; at the same time, she is so described as to leave an exactly opposite impression. She accomplished or helped to accomplish many good works. The record that at sight of her funeral a Protestant "of the lower orders" suddenly became Roman Catholic, and that bees "were busy among the flowers" that decorated her bier and body, is doubtless the first chronicling of evidence which, in its after accumulation, may add poor and not quite perfect Margaret Hallahan to the list of saints.

Castelvines y Monteses : Tragi-Comedia. By Frey Lopez Felix de Vega Carpio. Translated by F. W. Cossens. (Printed for Private Distribution.)

It is well known that Lope de Vega wrote a play on the same subject as "Romeo and Juliet." The Spanish author was a contemporary of Shakspeare; and it is curious to compare the way in which two great poets regarded the capabilities of this Italian story as a subject for the stage. The superiority of Shakspeare's version is not an English boast—that superiority is immeasurable; and critics of all nations—excepting those, perhaps, of Spain—proclaim it. Still, it is well for us to have easy means of comparing the two plays; and through Mr. Cossens's careful and almost literal translation, a reader fortunate enough to receive a copy will have these means. Mr. Cossens speaks of the difficulty of finding an ordinary publisher for such a work; indeed, he ventures to say that the issue of such a translation "never could prove commercially profitable." This, we think, is saying too much. There is a public for everything that really illustrates Shakspeare's works; and many persons would be glad to have this volume besides those favoured few who rank as Mr. Cossens's friends.

The only English version of the Spanish play accessible to the general reader is the "Romeo and Juliet," a Comedy written by that celebrated Dramatic Poet, Lopez de Vega, a Contemporary with Shakspeare, which was printed for William Griffin, at the Garrick's Head, in Catherine Street, Strand, 1770. That version is not only a wretched affair, but is somewhat scarce. For the purposes, therefore, of criticism and comparison it is of little use. Besides, the anonymous translator had taken many liberties with his text. He had changed the title from "Castelvines y Monteses" to "Romeo and Juliet"; he had altered the names of many persons in the drama; so that Castelvines became Capulet, Monteses became Montagu, Rosello became Romeo, and Julia became Juliet. He had omitted whole scenes from the play, substituting a brief and bald account of the

action in the suppressed scenes; and generally he had striven to give the Spanish work an altogether false appearance of similarity to that of the English. Moreover, he had washed the poetry completely out of the play. In fact, as Mr. Cossens remarks, this poor production was a "traitorous rendering of the original." The value of the present work is consequently great.

To see in a striking way the difference between Shakspeare's treatment and that of his Spanish rival, the reader should compare the garden-scene in "Castelvines y Monteses" with the balcony-scene in "Romeo and Juliet."

He jests at scars that never felt a wound, cries Romeo. In the Spanish play Roselo approaches the bench on which Julia is seated, and takes his place beside her; as the stage-direction says, "Roselo sits on one side of Julia, Otavio on the other." On which the lady and her two lovers enter upon somewhat awkward conversation. Otavio answers to the fiery Tibalt of the English poet; and he is not only represented as Julia's cousin, but as her lover. He is a morose and discontented fellow, and wishes Roselo were in any other place than his mistress's garden. The young lady's wit is equal to the occasion—equal, that is, to the Spanish occasion. In the midst of the dialogue the following stage-direction occurs—"Julia gives her hand to Roselo, but turns her face to Otavio—Roselo understanding that her conversation is addressed to him." Then comes the following dialogue :—

ROSELO. Oh! sweet soft hand, to clasp so close in mine.
JULIA. I hope to please thee, gentle coz,
And yet I fear my boldness doth do more
Than much outstep all maiden modesty.
I can shew thee no greater favour than
To say thou hast my most enduring love.
ROS. He who is primed to drink a toast
To Love, needs little invitation to the deed.
JUL. He who doth turn a shoulder to the foe
Surrenders at discretion.
OTAVIO. Yet when thou turned'st from me
And left mine enemy to gaze upon thy face,
Think'st thou 'twas strange to doubt?
JUL. And so I show my hate and doubt,
By leaving all for thee.
OTAV. Sweet lady Julia, now no longer
I complain nor doubt.
ROS. Dare I give credence to mine ear
That these sweet words are all for me?
JUL. Lack I not some courtesy, good coz?
And yet I see no help for't.
OTAV. Nay, Julia, thou wouldest never err
Where placed by Love in greatest strait.
JUL. And thanks you owe so much to me,
And yet thou think'st so little due to be.
OTAV. Julia, wouldest thou drive me mad?
ROS. She favours me beyond compare.
JUL. Did opportunity permit, you'd see
How bold and saucy I would be.
OTAV. Good Fortune smiles upon my hopes.
ROS. Her words fall on my ravished ear
As murmuring waters flowing near.
OTAV. Thus joy doth follow small mishap.
ROS. She speaks to me alone, while yonder fool
Dost think each whispered word's for him.
JUL. Oh, never in these sweet sunny hours of life
Knew I so much to charm me.
OTAV. Sweet love consumes me
With his thousand fires.
ROS. Each honied word her lip distills
Creeps in mine ear as most melodious music thrills.
JUL. Think ye not, sirs, such free and open speech
Doth savour of some licence?
OTAV. Love like ours, sweet coz, doth know
Full liberty of word and thought.
ROS. Deem me not rashly bold nor rude;
But as I saw and madly loved, so thou
Dost heal the wound with charmed words.
JUL. To see thee was to love. I blush,
For art thou not so handsome, bold,
So young and gallant too?
OTAV. Having thy love, I breathe, sweet coz,
The air with angels.
JUL. I'll say thou art a mirror, where
Though I am far distant from the sun,
His glorious rays shall fall on thee,
And by reflexion glance on me;
And so thy light and heat remain as part of mine.
ROS. The sun's great brightness burns apace
Because I feel it at the full;
But yet undazzled still I see my sun of love;
No shadows now I fear from clouds above.
JUL. A question, who doth love me best?
OTAV. I!
ROS. I!
JUL. Whose then am I?
OTAV. Mine!
ROS. Mine!

JUL. Wilt thou be mine only?

OTAV. Yes!

Ros. Yes!

JUL. And wilt ne'er forswear me?

OTAV. No!

JUL. Carest thou to see me oft?

OTAV. When can I see thee?

Ros. When can I see thee?

JUL. Later, then 'tis better.

OTAV. Better!

Ros. Better!

JUL. Say then who shall guide thee?

OTAV. Love!

Ros. Love!

JUL. Wilt come alone?

OTAV. I will!

Ros. I will!

JUL. Shall I wait for thee?

OTAV. Wait!

Ros. Wait!

JUL. May I come assured?

OTAV. Assured!

Ros. Assured!

JUL. Where?

OTAV. The orchard!

Ros. The orchard!

JUL. Be silent, Love.

OTAV. As death.

Ros. As death.

OTAV. Methought that echo, with her twice-told voice,

Did whisper'd answer give to every utter'd word.

JUL. Twas naught but roaming fancy's flight,

Or zephyr whispering to the starry night.

Ros. To JUL. Not one single word mista'en.

OTAV. Thy rashness, sweet, aggrieves me not,

Thy misgivings cause me no surprise;

Echo I'd have repeat the voice I love,

Ever in whispers to the crowd unheard.

JUL. If the whispers be not thine,

Whose then their echo? The words

Thou heard'st perchance were mine.

OTAV. Sweet Julia, I'd have our lives to be

Naught but the echo of thy love for me.

ANTONIO. Time draws on apace,

Already it is growing late.

JUL. aside (giving a ring to Ros.). Keep this.

OTAV. Keep this! keep what?

Ros. (aside to JUL.). Oh, this indeed is bliss.

What do I not owe thee, sweetest maid?

JUL. to OTAV. How dull thou art!

Dost comprehend me yet, or only part?

OTAV. Nay, how should I?

JUL. Didst thou not note that thus

I placed my hand upon my heart,

In token that I gave it free to thee;

And so I said, in truth, keep this?

OTAV. So will I, my soul's idol, and for ever

Guard thy precious gift of love.

Ros. (aside). Is she not angelic as discreet?

Amaz'd I listen to her words so sweet;

She bids me this dear ring to guard,

And so her heart surrenders all to me.

Otavio thinks 'tis his. Oh Love! blind boy,

Her beauty and her wit enslave. Oh joy!

This extract will suffice to show the great difference in power and humour between the Spanish poet and the English poet. The ending is, of course, happy. Roselo espouses Julia, and the whole winds up with a clang of marriage-bells.

The Spanish text from which Mr. Cossens made his version is that of Don Juan Eugenio Hartzenbusch, published by Rivadeneyra, in his "Biblioteca de Autores Espanoles," 1860.

My Holiday in Austria. By Lizzie Selina Eden. (Hurst & Blackett.)

Miss Eden enjoyed her holiday, and her readers will have a share in her pleasure. She writes like one who has nothing to do but to amuse herself, and to record the lighter impressions of an agreeable journey. Easy and fluent in her style, lively and pleasant in her matter, she does not profess to enter deeply into any subject that she touches, or to look around in search of any more details than strike her passing observation. We have her genuine recollections of Salzburg and Berchtesgaden, the Königsee and Ischl, Briinn and Laxenburg. It so happens that these places are already familiar to most of us, and Miss Eden does not add to our stock of knowledge. But she always reminds us agreeably of what we have seen in our own travels; she takes things good humouredly, and she never tries our patience. If this does not say much for the literary merits of her book, it is a sufficient proof of its attractions.

The few glimpses Miss Eden gives us of the change which is being worked in Austria by the Seven Weeks' War, come at an opportune time after the late speech of the Emperor. One significant fact is, that the white uniform is to be discontinued. Miss Eden regrets the sacrifice of this picturesque garb, but admits that dark blue will be more practical. It was always difficult to keep the white uniform clean, and it was a conspicuous mark for the enemy's fire. However, it dated from the Crusades, and like many other traditional characteristics of Austria, it was sacred from its antiquity. Perhaps some other traditions will fall with it, or will not long survive it. The generals who also date from the Crusades, the deficit which seems to have been growing since then, the Concordat which is in harmony with those times, might well be the earliest victims. Miss Eden seems to have found some discontent among the Austrians themselves with the promised reforms. She heard reports of exceptional favour being shown to the Hungarians, much to the discontent of Austria proper and Bohemia. "The Empress especially," says Miss Eden, "is supposed to have a strong leaning towards Hungary, and the most ridiculous stories are afloat relative to her dislike to Vienna and the Viennese. One absurd story, to the effect that when Her Majesty entered her box at the Opera she always went in backwards, as she did not wish to bow to the audience, only shows how easily a jealous people can invent imaginary causes of discontent." We do not know whether the story about the revenge of a young Hungarian officer on ultra-aristocratic pride comes from the same source, but Miss Eden evidently believes it:—

"I was told an anecdote illustrative of Hungarian pride. The incident occurred at a ball at Pressburg last winter. A young lady, who thought herself demeaned by having for a *vis-à-vis* a young officer who was not a noble, hardly allowed him to touch the tip of her little finger when she passed him in the quadrille. The second time, thinking even this slight favour too great a condescension, she held him the corner of her pocket-handkerchief! He coolly took it, used it, and returned it to her! Not a gentlemanly thing to do, but it served her quite right."

While these feelings prevail, there seems no immediate prospect of Austrian unity. The social conservatism of the people is too strong, even if their political prejudices can be conquered. Miss Eden found that many of the ancient superstitions still survived, and that some of the popular customs were as backward as ever. In Salzburg, people believe that there is one person in the town who can extract the teeth of snails, and that an amulet of these teeth worn round the neck of a baby which is cutting its own teeth is an invaluable safeguard against convulsions. The picture which Miss Eden draws of the garb and treatment of Austrian babies is by no means new, but is extremely telling. "The little helpless creature," she says, "is first clad in some of the usual baby under-garments, and then is tightly bound by swathes of linen to a quilted, hard wrapper, in which it is encased like a chrysalis, its legs being so bound that it cannot move them. This wrapper, after being again bound very tightly round, is ornamented with a ribbon and bow—a wretched mockery of the poor little sufferer." A bit of moist white bread tied into a rag is then popped into the child's mouth, and the child itself, instead of being called baby, after the "home-like, comfortable" English fashion, receives and fully deserves the name of "*Wickel-kind*,"—rolled-up child. Miss Eden is indignant at there being no such words as "nurse" and "nursery" in German. "If the rolled-up child is not asleep, let us go into the child's room,

and ask the child's woman for some tea," does not, in her judgment, "sound half so cosy as 'Let us go into the nursery, and if baby is not asleep we will ask nurse for a cup of tea.'" But if Miss Eden asked the child's woman to put "*Oberst*" into the tea, she would find her own astonishment, and her fear of "a colonel or some high official" being dropped into her tea-cup, more than equalled. The Austrian word for cream is *Obers*, and the final *t*, which Miss Eden adds to it, is either a mistake or a wilful caricature. Miss Eden's general correctness inclines us to the latter hypothesis.

The Life of Father de Ravignan, of the Society of Jesus. By Father de Ponlevoy. (Dublin, Kelly; London, Simpkin, Marshall & Co.)

It is owing, no doubt, to the moral imperfections of our nature that we have found this book so long and tedious, and that we have failed so completely to gather from it what was the real secret of the Père de Ravignan's various successes. Perhaps the author did not mean either to interest or enlighten us. It may have been his sole object to address himself to those who could appreciate the semi-miraculous manifestations which he has related with such unction. We confess that whatever might be the value of the rest of the book, these passages would fill us with distaste and repugnance. But, unfortunately, the rest of the book too aptly coincides with these passages. The biographical interest of the work is small; indeed, almost infinitesimal. The author has professed to let the Père de Ravignan speak for himself, and "furnish the larger and more authentic part of his own history." Yet the only result of this attempt is to give us a multitude of trivial letters without any bearing on the character of their writer. It is possible that the facts of the Père de Ravignan's life may be narrated faithfully. The opinions entertained of him by others are certainly given us at much length: what we miss is the man himself; and it is no compensation for our loss that we have too much of the priest.

We should be glad if it were possible to separate the Père de Ravignan as he really lived from the complicated phantom presented in this volume. There must have been a great deal of good in him, even on his biographer's showing. His sermons must have been extremely eloquent, even if the reputation of his life had not added to his fame. Yet we learn all this from the funeral oration pronounced by the Bishop of Orleans quite as thoroughly as from this lengthy biography. The skilled panegyrist, too, left out of sight all those peculiarities which the clumsy biographer thrusts upon us. To him, with his zeal for his and the Père de Ravignan's "Mother Society," good works in general have only one meaning. Were these things calculated to advance the power of the Jesuits? Was the Père de Ravignan a faithful servant of the Society? The triumph which attends all the answers in the affirmative is just what estranges us. If these good works had a direct practical object, if this eloquence was turned to a certain purpose, we see that we can have no concern with it and them. The Père de Ravignan's success in conversions would be indeed a glory to him if he rescued persons, say, from the bondage of sin and death, or worked any other vital change in their natures. But when it merely means that he brought them round from one set of opinions to another, we cannot help thinking that far too much is made of it. What we particularly object to in this biography is its constant theory of Divine interpositions. We read in one place that a young Russian lady married

a Frenchman. "Her soul," says the biographer, "was to be dearly bought. Her husband fell ill, and, with a love stronger than death, he did not hesitate to offer his own life for the conversion of one so much beloved. Heaven heard his prayers." The husband died, the wife became a Roman Catholic. We find two pages later that she profited by the example thus set her. When the Père de Ravignan was ill, she "made a compact with the Master of life, offering herself as a victim, and we may piously believe that she drew upon herself a blow which had not been destined for her. However it may be, the apostle was restored to the earth, and she was, as we hope, received in heaven." Nothing can be more complete than these two instances. They show us conclusively that God is not a judge of what is right and what is wise, but has power to do certain acts on receiving their equivalents. The Russian lady was not intended to be saved; the Père de Ravignan was not intended to live. But it seemed better first to the husband and then to the wife that these decrees should be reversed, and they were reversed upon terms. If this is not the fair and necessary inference from the sentences we have quoted, we hope some one more learned, and of a more logical mind, will correct us. Yet it is worth while our observing that the life which was thus offered as a sacrifice was, on the biographer's own showing, a burden, and the death which was viewed as a penalty, was an actual gain. If so, the bargain was all on one side. The husband bought a blessing for his wife by accepting a blessing for himself. The wife was more selfish, for she chose to accept a blessing in order that the Père de Ravignan might be deprived of it. At a later time, when the same life was to be ransomed, the terms offered were not so advantageous. The biographer calmly tells us that "a person who lived in habitual union with our Lord heard the following words spoken by Him in her soul: 'This is a trial sent in mercy and love. The prayers which will be offered for the Père de Ravignan will touch my heart. For the advantage of souls I will leave him some years longer on earth, and during these years you must bear with suffering.' I do not vouch," adds the biographer, with becoming modesty, "for this communication from heaven, on which the reader must set whatever value he thinks fit." But it seems to him a plain proof of its authenticity that the Père de Ravignan's life was spared for exactly six years from the day of the vision. We observe, too, the former sacrifice had occurred six years before this one, which is enough to confirm the biographer's pious theory.

At the same time we read of the skill of the doctor who was in attendance on the Père de Ravignan, and we are not left to conclude that his recovery was owing solely to miraculous means. But we find that medicine is also an instrument in the hands of heaven, and that it is not sent for the mere purpose of healing. The Père de Ravignan held that "medicine, no less than sickness, was instituted in expiation of our sins," and he had therefore greater confidence in allopathy than in homeopathy, because the first was "more faithful to its providential mission." On this principle one might have a sort of vicarious pharmacopeia. When a more pleasant kind of medicine was best suited to a complaint, some friend of the patient's being in health might consent to take a nauseous compound so as to atone for sin without impeding a cure. It is clear, too, that such maladies as require black draught and rhubarb must be more pleasing to Providence than such as need nothing but diet or stimulants. We do not see the exact need of the

doctor under such circumstances. But, no doubt, science and faith are apportioned out in some special way, so that the one may step in just where the other fails. The resources of the second are vaster. There is not only the direct appeal of which we have had such striking instances, but a multitude of other aids may be called in judiciously. The way in which a newly beatified saint was enlisted in the cause of a patient is naturally described by the biographer as a "happy thought." And if such works are to be wrought in material matters, which are exposed to the chance of some practical test, the spiritual field is at once wider and more free from interference. In the case of an old French naval officer who had to be awakened to religious belief, the Père de Ravignan relied on three separate resources. First of all, he procured the prayers of all the foundlings: "their innocent prayer has such power with God." Next he made use of a medal of the Virgin: "There will be no good done till the Blessed Virgin is interested in it." Lastly, he said mass at a certain altar in a certain "favoured church"; and, as the biographer adds, "the game was won." We are tempted to ask, whether this is religion or magic? But the biographer is so prodigal of what his translators elegantly render "blows from Heaven," that we can hardly question his sincerity. What speaks most forcibly in favour of the Père de Ravignan's genuine belief in such a system is the account of the tortures to which he voluntarily submitted. Here is a pleasing catalogue:—

"His whole life through, F. de Ravignan made the most of what was allowed him in this matter. His tendency was towards excess, and to the last a tight rein was needed to keep it in. At a later period he kept for his own use a whole arsenal of instruments of penance: disciplines of cords, others armed with iron spikes, girdles beset with needle-points, haircloths of great size, shirts of rough material bearing crosses, the name of Jesus, figures of the Sacred Heart—all formed by needle-points. This terrible shirt was fastened round the arms, and covered the chest, and marked the sacred signs on the living flesh in characters of blood. It still exhibits signs of long use. He preferred this severe instrument of penance to all others, and even near the end of his life, notwithstanding the prostration of his strength, he often put it on. To see his gait and motions, always free and seemingly easy, no one could have conjectured the straitsness of his bonds. Death has made all known by leaving us these blood-stained reliques."

We do not say that the use of such instruments at all reconciles us to the theory which they are meant to support. So far from this, they would alone raise a presumption against it. Taken with the other facts of the Père de Ravignan's life, they satisfy us that he understood the apostolic ideal, and that he was ready to do and suffer all that might be required of a true servant by his master. But it is the requirement which forms the justification; and we cannot see that necessity was laid upon him to warp his mind or to lacerate his body. It will always remain the question whether his work was advanced, or his influence gained, by acts which must estrange all save the most extreme partisans of one form of opinion. He may have been able for a time to control such a convert as Mr. Home, the medium, by showing that the spiritualist world was outdone by the forces of orthodoxy; but if he really felt, with the General of his Society, that it was "much to have been able to utter the adorable name of Christ without insult"—in a Christian country, he certainly went the wrong way to work when he presented such conclusions as his to a people of logicians, and gave the descendants of Voltaire such materials for epigrammatic infidelity.

NEW NOVELS.

Old-Town Folks. By Harriet Beecher Stowe. 3 vols. (Low & Co.)

THE contrast between 'Uncle Tom's Cabin' and the present work is like passing from the roar and turmoil of Fleet Street into the quiet stillness of one of the grass-grown courts which are within a stone's throw. When the Young King of Portugal visited England, we were told that the carpet on the floor of the royal apartment in the steamer was woven in compartments, with scenes from 'Uncle Tom's Cabin'; in distant and obscure rural districts, where shops were none and houses few, we have seen cottage walls covered with paper representing incidents in Uncle Tom's story. Mrs. Beecher Stowe had a theme ready-made to her hands—the conscience of the world was in a state to kindle at a passionate appeal, and the story acted on the nerves and feelings of readers like "an awakening sermon" at the period of a religious revival. Mrs. Stowe's second slave story, 'Dred,' was dull, and it is now forgotten. Her subsequent works have been read rather in memory of 'Uncle Tom' than for their own merits.

The present novel, 'Old-Town Folks' will not revive her name, although it contains some graphic descriptions of character and society as they existed in New England at the period when the Old Dominion had just passed away. A reader will find in these pages many bits of genuine humour, and have more than one hearty laugh over the touches of real fun; but as a three-volume novel, which it professes to be, and judged as a whole, it is very dull. The story is rambling and ill-constructed, or rather it has no construction at all; it runs into digressions about old forms of theological divinity, interminable conversations, and descriptions of things and persons who bear the same relation to the story that the ivy does to the tree. The incidents and main threads of the story slip out of sight, and it requires a good memory and attentive reading to discover whereabouts they occur. Mrs. Stowe had the making of a charming story in her own hands: the description of Old-Town, originally an Indian town, and the place where Elliot, the Indian Apostle, established his first settlement, is delightful; the society of the place is sketched vividly, and with a quiet humour that promises much.

After we have begun to love the old grandmother, Mistress Badger, the worthy Deacon, her husband, to respect Miss Lois, the sharp-tempered but benevolent maiden aunt, to be sorry for poor little Horace and his broken-down, disappointed father, and rejoice in the adoption of Horace and his brother into the comfortable family-life at the grandmother's homestead, the story goes off to a poor wayfaring woman who, with two children, seeks shelter at a farmhouse. The farmer is just like one of the ogres in a nursery story; his wife, a compassionate little body, scared out of her life by her cruel husband, but trying to be kind by stealth: she receives the wanderers. The mother dies before the morning, and the two children are left to charity. She had been married to an English officer, who had deserted her, and returned to England, denying his marriage. The account of how the two children were taken,—the boy by the farmer, and the little girl by his sister, Miss Asphyxia Smith, and set to hard work,—is told like a fairy tale. Miss Asphyxia's "system" of training girls has a grotesque cruelty, and would be revolting if it were not redeemed by the unconsciousness of evil and the complacent belief that she is "doing her

duty." The description of the poor little girl Tina under her hardships, is both touching and humorous; the escape of the brother and sister, their adventures in the forest, and their taking refuge in an old deserted manor-house, is delightful: but as soon as they are found, and adopted into the motherly heart and ample bosom of the good grandmother, the story falls all to pieces. Horace, the original little boy, for whom the sympathy of the reader was enlisted, and who has developed a faculty for seeing spiritual visitants, which would raise the envy of Mr. Home himself, subsides out of sight, and becomes merely the narrator and chronicler. The book never revives out of its dullness. There are long details of school life and of people and things loosely tacked on to the tale; Tina is adopted by a charming old lady, whose appearance belonged to the "good goblin style of beauty," and she becomes a fashionable and fascinating young woman, fatal to the peace of all men, young and old. But when the reader would be glad to know how the father of Harry and Tina was brought to acknowledge them, and how it was that Harry became a real English baronet, and when it was that Ellery Davenport, the dangerous and fascinating grandson of Jonathan Edwards, succeeded in winning the heart of Miss Tina, and who and what Ellery Davenport's former life and errors had been, we are obliged, instead of the narrative of details which patient readers have the right to expect from a professing novel, to be content to plunge into controversial conversations about thorny and vexed questions of old Calvinistic divinity, accounts of old and curious, but happily forgotten, books and pamphlets, particularly of one by the Rev. Dr. Bellamy, of Connecticut, called 'True Religion delineated and distinguished from all Counterfeits,' which contains a most logical and unquestioning conclusion, that with very few exceptions "mankind are in a state of Being worse than Not to Be," with a cheerful outlook for the majority of eternal perdition. The stream of the narrative becomes not only feeble, but is entirely lost in the shoals and sands of doctrinal theology that would be dreary if it were not terrible.

False Colours: a Novel. By Annie Thomas (Mrs. Pender-Cudlip). 3 vols. (Tinsley Brothers.)

By the numerous, though comparatively small, class of readers, for whose gratification three-volume novels are manufactured by our London publishers at the rate of six a week,—those devourers of romantic fiction to whom a novel by Victor Hugo differs in nothing but length from a tale by Miss Braddon,—'False Colours' will be skimmed without dissatisfaction, and spoken of without disapproval. We can even imagine that some of the languid readers, who pass their daily hours of novel-reading in a dreamy state of mind mid-way between sleep and consciousness, will smile here and there over the confusion of its pertly penned pages, and murmur that Mrs. Pender-Cudlip is not at all inferior to Miss Annie Thomas. The opening chapters of the tale are almost amusing, from the ridicule which they throw on the frivolous ways and small ambitions of Londoners who are commercial people in quarters east of Temple Bar, and at the same time strive to be fashionable folk in western suburbs of the town. But though, like most of the writer's tales, it begins auspiciously, 'False Colours' exhibits the want of coherence, inconsistency of design, and general debility which distinguish the novels of literary manufacture from the stories of romantic artists. Of the Bayswater people, to whose doings the narrative

gives prominence, the most notable is Amelia Foster, a young lady who in the twenty-second year of her age bestows her hand on a rich and well-mannered Somersetshire squire, with a social position that will afford her a desired pretext for dropping the friends of her girlhood, who, she is well assured, will not hesitate to speak of her as having married a man old enough to be her grandfather for the sake of his money. To ingratiate herself with her elderly admirer Amelia says to him on the eve of her marriage, "It is never pleasant to speak of what may take place after one's death, still I think it may be satisfactory to you to know that I shall be quite as well pleased if you make my enjoyment of whatever you may leave me dependent on my not marrying again, as if you leave me unfettered." To her parents, who reprove her for making this needless and unrequired concession to her lover's vanity, Amelia justifies herself by saying, "I care for money and position more than for anything else in the world. I know what I am about. My offer of giving up what I never should care to have, and may never have the chance of, whether I care for it or not, has improved my prospects. Mr. Hepburn may live till I am too old to love any one else or to be loved by any one else; but I shall never be too old to enjoy luxury." But like many other too confident and too clever people, Amelia does not know what she is about; for no sooner has she become the wife of Mr. Hepburn, of Glene, than ceasing to be cold and passionless, she falls violently in love with her husband's medical attendant, Mr. Arthur Scorriger, surgeon of Danebury, whom she pronounces before she adores him.

To make matters worse for Amelia, Arthur Scorriger marries one of her bridesmaids, Cecilia Vargrave, a girl of the old Bayswater set, for whom she has long cherished a rancorous aversion. When Mrs. Hepburn, of Glene, has ineffectually striven to prevent the marriage of Cecilia and Arthur by revealing to the latter all that she knows of the shameful secret of Cecilia's birth, she maintains a hollow friendship with Mrs. Scorriger, who in due course is shown to be the illegitimate daughter of Mr. Hepburn's sister, whilst her husband—the actor whom we are asked to regard as the hero of the narrative—is discovered to be Mr. Hepburn's illegitimate son. Never have hero and heroine in a novel behaved in more unheroic fashion than this wedded pair of basely-born cousins. Instead of looking after his business, and living like an honest man, the Danebury surgeon neglects his patients and runs a career of pecuniary extravagance, common with London Bohemians, but absolutely impossible for a country doctor. He indulges his wife in costly and ostentatious pleasures which no woman of her social condition would venture to seek or accept in a rural neighbourhood. Her conservatory rivals the conservatory at Glene; she has a pair of chestnut ponies that surpass all the ponies of the county quality, a new park-phaeton that cost a hundred and eighty guineas. In the inventory of her effects mention is made of "her twenty-guinea saddle, and her hundred-guinea piano, the diamond star which Arthur was so proud of seeing sparkle on her brow, the rings with which he loved to adorn her lovely little hands." No wonder that "every post brought" the country doctor "a bevy of bills and urgent insolent demands for money." When the crash has come, and *insolent* tradespeople have sold Cecilia's park-phaeton and diamonds, the hero tells his wife that she must for a time relieve him of the burden of maintaining her, and had better return to Bayswater, where her uncle will doubtless supply her with bed and board. Whereupon the heroine goes up to town, but

instead of running to her old quarters in Ladbrooke Square, establishes herself in a cheap boarding-house, and enters the musical profession, in which she speedily distinguishes herself as a pianist of marvellous proficiency. Scarcely, however, has she thus acquired fame and prosperity, when Mr. Hepburn of Glene dies, leaving his noble estate to his illegitimate son and niece, who are thereby enabled to gratify their taste for expensive luxuries without living in fear of tradesmen who are insolent enough to ask their customers to pay their bills. Mrs. Hepburn is left with a handsome jointure and a desolate heart: and another of the Bayswater beauties—Cecilia's cousin Isabella, "the blonde Bayswater belle, with the fawn-coloured hair and eyes"—becomes a big brewer's bride "with a splendid place in Kent."

True Love. By Lady Di Beauclerk. (Hurst & Blackett.)

This gift to write a good novel is bestowed on few; but the faculty of writing a pleasant, readable story is more liberally given: we are, therefore, somewhat surprised that a person like Lady Di Beauclerk, who has travelled about the world and seen society, should have given us nothing better than the weak story which she has called '*True Love*.' It cannot be accused of want of incidents; they are plentiful as clouds in a stormy sky, and they are of the most sensational and violent description. There is a love scene, a thunder-storm, a burglary, a murder, a capture, a corner's inquest, and an execution—all in the space of a few pages; but they fall as softly as feathers, and make absolutely no impression on the reader. The hero is a young man in a good position in life, and an amateur artist; the heroine is a factory girl, afterwards promoted to be a lady's maid; but she has had parents who have been of gentle birth, though they vanished in her infancy, leaving her to the care of a faithful nurse. The young man persists in his purpose of marrying her, whether her parents are ever found or not; but he makes inquiries, and the "father" enters one day, "quite promiscuous," as maid servants say, and gives a placid account of his very startling adventures,—how he had gone out to be the manager of a quicksilver mine in South America; had been seized by a party of wild Indians, who, after murdering the rest of the work-people, carried off the manager to work a mine of their own discovering; and how, after a while, the Mexican government had pounced down on them, seized on the mine, and carried them off as galley-slaves,—from which uncomfortable fate he had been rescued by the efforts and inquiries of Mr. Sydney Vere, the hero,—on whom he immediately bestows his daughter, desiring her to remember she owes her father's return "entirely to him who has indeed proved a son to me." After which, "Edith and Sydney, happy in themselves and in the true love they felt for each other, blessed also with the tender solicitude and watchfulness of their parents, led a life in which their felicity was secured by the blessings which a kind Providence showered upon them."

Christian Osborne's Friends. By Harriet Miller Davidson. (Nimmo.)

WHAT first attracts us to this story is the parentage of its author. Mrs. Davidson is the daughter of Hugh Miller, and we are not long in discovering that she inherits much of her father's ability. The story itself is short and simple, without much in the way of incident, or any great variety of character. We have heard more than once of the *blasé* young man

going down to a quiet country place, and being roused to new life by the earnest beauty and the active goodness of some girl; of the girl refusing his love till he had made himself more worthy of hers, and of his starting for the Crimea as the first stage on the way to her heart. This, we say, is by no means new, in whatever light we look at it. The character of Mercy Lester has also the fault of reminding us indirectly of Dinah, in '*Adam Bede*' But the general treatment of the story makes up for these faults. Modestly and easily written, abounding in pleasant touches of feeling and description, it takes hold of us from the first, and keeps us to the end. We may, perhaps, exclude from this praise much of that part which relates to Ailie Rose and her father, and especially their ignoble quarrel on the subject of Robbie M'Intosh, a scene lacking at once vigour and self-restraint. So, too, there is a sign of poverty in the similarity of type between Captain Desmond and Mercy Lester, and this looks as if all Christian Osborne's friends were acting in a conspiracy against him, instead of taking their places as component parts of that life which is reflected in the story.

The Amazon. By Franz Dingelstedt. (Edinburgh, Edmonston & Douglas.)

THE painters, the singers, the journalists, the speculators, and the diplomats of Germany will all find their portraits in this version of Herr Dingelstedt's brilliant story. Some of them, no doubt, will object to the way in which they have been taken off, and will stigmatize the author as a mere caricaturist. Others might fairly disclaim the ideal lustre which is shed upon them, and which makes the painter a miracle of genius, the *prima donna* not only a goddess of song, but a peeress of Scotland. There is less difficulty in recognizing the wealthy banker and merchant, or the fascinating diplomatist. But even in them we find some little touches of exaggeration. The scene of the whole story passes on a higher level than that of every-day life, especially of every-day German life. Herr Dingelstedt has animated his characters with his own imaginative and poetic spirit. All their surroundings are on the same lofty scale. We do not know what German capital boasts at once the journalism of Vienna and the artistic life of Munich, the business resources of Frankfort and the political activity of Berlin. Herr Dingelstedt has fused all cities together into one that suited his fancy, and the one he has created is far above all those that are known to travellers. However, it matters little where the scene is laid. What we are most concerned with is the book itself, and the central figures are more important than the accessories. The painter Roland and the Amazon, Hans Heinrich Kraft and his daughter Armgard, Count Wallenberg, and the two "newspaper Jews" (of whom Herr Dingelstedt has probably heard from Herr Wagner) are the true features of the story. The slight, harmless intrigue which serves for a plot is not sufficiently deep to do more than beguile innocent readers; it will not puzzle the most innocent. We are carried along by it in a pleasant course, but there is nothing in it to surprise us, unless it be the unaccountable penetration and subtlety which is developed on a sudden by Fräulein Armgard. Charming little figure as she is, we scarcely expected this of her. The way in which she pits herself against the practised diplomatist, disconcerts his elaborate schemes and succeeds in her own, gives the story increased life and interest. Yet we hardly know why the diplomatist should have rendered it necessary for Fräulein Armgard to take the field against him. He is not really in love with the Amazon. It is plain that

the painter Roland is, and that the Amazon returns the painter's love. From the first the Amazon is jealous of Fräulein Armgard. The early scenes in the studio tell us that, but Roland's love does not declare itself till he sends Count Wallenberg as his ambassador to treat for an alliance. Then it is that the Count brings three proposals to the Amazon one after another, and the third leads to Fräulein Armgard's intervention. All this is lively and amusing, but it is slight. There is some sameness too in the manner in which three of the principal characters tell the story of their lives. Altogether the mechanism of the novel is wanting in delicacy; but the materials are ample, and the whole book is full of movement. The scene in which Hans Heinrich Krafft's counting-house is almost stormed by a population demanding shares in a new railway, the first night of the great opera, the levee in the Amazon's antechamber, where a musician of a more distant future than that monopolized by Herr Wagner announces his intention of setting the Deluge to music with a "magnificent chorus of carpenters chopping in time," and a "jerk through the entire orchestra when the ark is safely landed on Ararat," the rivalry of the two "newspaper Jews," and the momentary reconciliation effected by the Amazon's division of a hundred-florin note between them,—even the youthful recollections of the painter and the capitalist,—make up a series of animated descriptions and a story which, unlike German novels in general, never drags, never wearies us with surplausage, or beguiles us into metaphysics.

A Catalogue of Graduates who have proceeded to Degrees in the University of Dublin. From the earliest recorded Commencements to July, 1866, with Supplement to December 16th, 1868. (Dublin, Hodges & Co.; London, Longmans & Co.)

To the labours of Mr. Charles Miller, of Trinity College, Dublin, who got together the mass of names contained in this Catalogue, arranged them alphabetically, and saw them through the press, all persons interested in the old Irish University owe a debt of gratitude. The Rev. Dr. Reeves corrected the proofs; and that well-known scholar, Dr. J. H. Todd, as general editor, has superintended the work, and written an interesting descriptive introduction, wanting which the Catalogue would have lost more than half its value. The editor generously acknowledges Mr. Miller's part in the matter. "It is not easy," as he says, "to overrate even the mechanical labour and tedium of such a work,"—the work of finding, copying, and arranging alphabetically, and marking the degrees chronologically, of two or three and twenty thousand names.

Among the earliest entries of persons of note is that of "William, the eldest son of the Earl of Strafford," in January, 1638, the little student being then but eleven and a half years old. So says Dr. Todd, in the Introduction, and in especial reference to the Senior Lecturer's book, one of the sources from which the Catalogue has been compiled. But no such person is to be found in the list here printed; and moreover in 1638 there was no Earl of Strafford; he who became so in 1640 being then Viscount Wentworth, and his son William was in January, 1638, only in the tenth year of his age. Turning from this subject, Dr. Todd tells us that "A curious custom exists designed to mark the relative merits of the students who are admitted on the same day. The best answerer is said to be admitted at noon; the second best, one minute after noon; the third, two minutes after

noon, and so on." We may further notice that "Commencements" in the Irish College is a term which is thus explained:—"To take the highest degree in each faculty is described in the old statutes as *commencing* in that faculty, i.e. commencing as a teacher or a doctor." A candidate for M.A. stated that, having completed certain exercises, he sought authority for beginning (to teach) in Arts. A candidate for D.D. pleaded his score of years' study of theology as equally authorizing him to commence teaching what he had studied. If found competent the candidate was authorized to be a master of pupils, to indoctrinate scholars in divinity.

Trinity College has been denied the right to call itself Dublin University, as it only consists of a single college; but a university simply implies a place where teachers in all the four faculties are found, and a *studium generale* or a *universitas studiorum* has been established. If there have been universities without colleges at all, as is notoriously the case, there may surely be a university in a single college where law, theology, physic and the arts are taught. But, this being so, we do not see how Dr. Todd's smart slap on the cheek of the "Queen's University" in Ireland (which is as ubiquitous as the University of London) is at all deserved. He says, for instance, "The modern Irish University, called 'the Queen's University, i.e. the university of our present gracious Queen Victoria,' violates altogether a rule rigidly observed in all ancient universities, and deemed essential, viz., that the colleges or schools of the same university should be all in the same town or city."

In Ireland, however, it is notorious that strange infringements on university rights have been and still are audaciously practised, not by other institutions, but by individuals. It is on record that Irish congregations have not only presented a retiring pastor with a silver tea-pot, but with the diploma of D.D. to add weight to it. Irish curates have come as well off as their superiors, and, in quitting their charge, have been presented with the degree of LL.B. from the hands of their respective rectors, and with that of L.L.D. from proud yet sorrowing parishioners. But where the donors procured what they had no right to give defies conjecture. Scarcely four years have elapsed since a clergyman in the suburbs of Dublin was said by the papers to have been presented, by the parents of his pupils and a few personal friends, with the degrees of LL.B. and L.L.D. This is an Irish fact. These honours were, no doubt, compared with the "raal thing," what Innisowen was to Parliament whisky,—it smelt of the still, tasted smoky, and had a disreputable quality altogether. Of some such shoddy dignitary probably came the famous Irish highwayman, Maclean, who ruled so absolutely over high roads in the last century. His father, however, was an Irish dean, and the robber had a brother, who was a chaplain, with high Calvinistic principles, in Holland.

It is to be observed that in the thousands of names here enrolled, very few have had their distinctions conferred on them merely *honoris causa*. The honorary degrees are not frequent. Those having "speciali gratia" added to the register are still fewer, and chiefly at the end of the seventeenth century. Thus, it is to be found, between 1686 and 1692, attached to the B.A. degree of Jonathan Swift, William Brereton, Charles Doran and Joseph Brady. The last gentleman was the colleague of Nahum Tate in reducing King David from dignity to dullness. Nahum's surname is registered under the form of Tait, Teat or Teate. He took his B.A. degree in 1672. We see some names here whose owners came to be hanged; others, who

narrowly escaped, can hardly be said to have got all their deserts. There is, however, more pleasure in coming upon names that yet live, of such men as William Congreve, Oliver Goldsmith, Burke, Thomas Moore, and scores of others better or less known; among them, the three Tom Sheridans and the Garrett Wesley (Earl of Mornington), one of whose degrees, that of Mus. Doc., 1764, reminds us of 'Herc in cool grot,' 'By greenwood tree,' and other part-songs, by the very musical sire of the martial Duke of Wellington.

Some of these gentlemen seem to have changed their names between the times of taking different degrees. They take or drop the "O," let fall or incorporate the "Mac"; and one Mr. Dogherty, a B.A., changes his name to Doherty, as M.A.: for the same reason perhaps which governed the old lady who, thinking her name of O'Neill too Irish, changed it to Brallaghan! The James Quin, B.A., 1673, was, we believe, the father of Quin the actor. It is to be regretted that, by the loss of some of the old books, the vexed question of the status of another actor, Macklin, at this university remains as unsettled as ever. If the Sizers' book had been preserved, we might have come upon the afterwards famous *Shylock* under the first form of his name, M'Laughlin. Some, however, say he was only badge-man, or porter. If so, he may have picked up Latin as the gentle, blind mendicant lad did of some forty years ago, whose ready airing of his classical scraps in passing talk with students obtained for him the name of Dominic John.

Finally, Oxford and Cambridge are no longer in exclusive possession of such a record as this. The work of Dr. Todd and his colleagues will be welcomed all over the world by every "T. C. D." man who has a touch of sentiment in him, a feeling of curiosity about his predecessors or his successors, and an impulse to mark off his contemporaries, and note their different positions,—whether, like John Hensthorne Todd, they are now teachers in the halls where they once studied, or, like Richard Bolton Barton, they are interpreting the law they learned at home to litigants at Bombay, or in courts still further removed from College Green and the banks of the Liffey.

The Homilies of Aphraates, the Persian Sage. Edited from Syriac MSS. of the Fifth and Sixth Centuries, in the British Museum, with an English Translation. By W. Wright, Ph.D., L.L.D. Vol. I.—The Syriac Text. (Williams & Norgate.)

THE treasures of the Nitrian desert, which were transferred to the British Museum some years ago, have been gradually subjected to examinations, and the best of them either published or collated by different scholars. The lamented Cureton selected and edited some; others he purposed to print before his untimely death. Land and De Lagarde, not to speak of others, contributed their share of the work. But the genuine successor of Cureton is Dr. Wright, one of the laborious and conscientious men who belong to our great national Library. Following the example of his predecessor, he has printed various treatises from Syriac MSS. in the Museum, which have procured him a wide and well-merited reputation.

The Homilies of Aphraates are interesting and important in various respects. They are genuine Syriac productions of a very ancient date, for the writer preceded Ephraem, and belonged to the first half of the fourth century. Very little is known of him, except that he was a monk stationed either at Nisibis or in the

adjacent district. Dr. Wright supposes that he sat as bishop at the Council of Seleucia and Ctesiphon, A.D. 344.

The discourses now edited are alphabetical, twenty-two in number, and are transcribed from three ancient MSS. The first (A) is not dated; but the editor assigns it to the sixth century. The second (B) is dated A.D. 474; and the third (C) A.D. 512. The three together do not furnish a complete copy of the Homilies, but the far greater part. Antonelli had already given nineteen of them in an ancient Armenian version, without knowing their real author, or rather imagining that he was Jacob of Nisibis.

We doubt whether the work will contribute much either to the criticism or interpretation of the Bible. Aphraates does not seem to be an exceptionally good interpreter. Inferior far to Theodore of Mopsuestia, but more orthodox, he was a zealous preacher and polemic. His expositions are often forced. The chief opponents he had in view were the Jews, against whom he urges no better arguments than the Fathers generally employed. Yet he is more practical than doctrinal. The first discourse is "on religion"; the last "on death and future judgment." In addition to the Homilies, Dr. Wright also gives from A "the demonstration on the cluster of grapes (Isaias lxv. 8.)"

The learned editor has added a very full index of all the Biblical quotations. This is a most valuable help to those who may collate them with the Peshito text. The version, however, will not receive much correction from these Scripture passages, because Aphraates quoted from memory, and therefore made frequent mistakes. It is a curious fact that the Apocryphal books are never cited. The Peshito was made directly from the Hebrew and Greek originals, apart from the Septuagint.

As far as we are able to judge, Dr. Wright has reproduced the original with minute accuracy. Aphraates appears for the first time in his native tongue under the auspices of a scholar fully competent to do him justice. The preface gives all the information available respecting himself and the MSS. of his Homilies in the Museum. We trust that the second volume, containing an English version, will not be unnecessarily delayed, so that a wider circle of readers may have an opportunity of perusing these ancient discourses. Meantime, the present volume will be a welcome addition to the libraries of all who take an interest in Syriac literature, especially German, Dutch and Italian scholars. The fact that it is so well edited makes us feel proud of having one among us worthy to be classed with Zingerle Ceriani and De Lagarde, the foremost Syriac literati of the day. The dedication to Professor Payne Smith and Dr. Phillips appropriately singles out the only men connected with our two great universities who have both studied the language and assisted others to learn it.

My Life in Abyssinia from 1858 to 1868—[Erlebnisse in Abyssinien, &c.] By Theophilus Waldmeier, Pilgrim Missionary. (Spittler, Basel.)

The author of this unpretending little work is one of Bishop Gobat's lay missionaries, better known as the late King Theodore's European workmen, who played no unimportant part in the history of the latter portion of that unfortunate monarch's career.

How that mission was established may be thus told. It had long been the wish of Bishop Gobat, who was himself the first Protestant missionary in Abyssinia, to send thither some

of the pupils of the Chrysostom Institution at Bâle, in order to revive in that country the missionary labours, which had been suspended since 1838. The new missionaries were, however, to be laymen and handicraftsmen, who were to follow their secular callings, but were at the same time, by their Christian walk and conversation, to make their light shine before the Abyssinians, and to circulate the Bible among them. Accordingly, in the year 1854, six of those pupils were sent to Jerusalem, to be prepared for the office under Bishop Gobat's superintendence, and in due course to proceed to Habesh.

Dr. Krapf, who had followed Dr. Gobat as a missionary in Abyssinia, undertook the establishment of the new mission, for which purpose he proceeded to that country, on his way out to his own missionary station near Zanzibar, in the beginning of 1855, accompanied by Mr. Martin Flad, one of the six intended lay missionaries. They arrived there at a most auspicious moment, when Dredgatch Kassai had just overcome the last of his rivals, had been crowned as "Theodore, King of the Kings of Ethiopia," and had expelled all the Romish missionaries, "never to return to Abyssinia as long as he lived."

Dr. Krapf first submitted his plan, through Mr. Bell, to the Coptic Bishop or Abuna, who had formerly been a pupil in the Church Mission School at Cairo, and who at that time possessed great influence over the new monarch; and this prelate commissioned Mr. Bell to tell Dr. Krapf that he must not say anything to the King about the religious vocation of the persons Bishop Gobat proposed to send, but should dwell on the known and secular character of the mission; religious matters being within the jurisdiction of the Abuna, who was their friend, and would protect and support them as far as lay in his power. The proposal made to Theodore in this form was most favourably received; and he at once required from Bishop Gobat three artisans, namely, a gunsmith, a builder, and a die-sinker or engraver, whom he promised to pay well and allow to live in their own belief.

Mr. Flad returned to Jerusalem to report progress, and in the beginning of 1856 he escorted to Abyssinia Messrs. Bender, Mayer and Kienzlen, three of his fellow pupils, who at once entered the King's service, and who were followed in 1858 by the author and Mr. Saalmüller.

Mr. Flad himself, the sixth of the pupils, left the lay mission to enter the service of the London Society for the Conversion of the Jews, who shortly afterwards sent out to Abyssinia the missionaries Stern and Rosenthal, whose history is now so well known.

The reception of the first party of "Pilgrim Missionaries" by the King was very characteristic. On their presenting him with several books, both sacred and profane, he expressed himself well pleased with them, especially those in Amharic; but he let them know he would have liked a case of English gunpowder much better. They were at the same time warned by Mr. Bell that, if they desired to remain in the country, they must be careful not to say anything about faith and religion, and must avoid all appearance of teaching. A fine prospect for "Pilgrim Missionaries"!

We know what the result was. Mr. Waldmeier and his companions became the regular servants, and eventually the slaves of their tyrannical master, who employed them in the royal arsenal at Gaffat, to assist in founding the cannon and mortars which they had afterwards to transport to Magdala, for the defence of that fortress against the British army.

Dr. Krapf has written a Preface to Mr. Waldmeier's book, in which he excuses the manufacture of implements of war by Bishop Gobat's Pilgrim Missionaries, by saying that "as Theodore required workmen, it was in this capacity that they went to Abyssinia, in order that they might thereby serve the Kingdom of God." And he adds that "those who take offence at their having done so must be unacquainted with the history of the Church, which affords frequent examples of how intelligent but decidedly Christian artisans have largely aided the spread of the Gospel, and how heavenly wisdom has been introduced into heathen countries in company with exotic arts and knowledge." But the pains the good Doctor takes to defend the double dealing of the Pilgrim Missionaries shows how conscious he is of the weakness of his argument.

With the defeat and death of Theodore all the Protestant "Pilgrim Missionaries" left Abyssinia. But last October two of them, Bender and Mayer, returned to that country with their families, and the British and Foreign Bible Society, who advanced nearly 1,000l. in books and money to the former mission, have supplied them with Bibles and New Testaments for distribution, and agreed to furnish them with the means of living for a twelve-month. Mr. Waldmeier and his family are about to join them.

Dr. Krapf hopes that this time "their direct occupation will be the word and the work of the Lord," and that they may have nothing to do with the manufacture of weapons of war. If they would but go avowedly either as artisans or as missionaries, they would avoid giving occasion for a repetition of the remarks caused by their former anomalous position of "Pilgrim Missionaries" employed as cannon-founders!

As Abyssinia is already a Christian country, and therefore does not require conversion, but only instruction, it might, we think, be far better if they went openly and honestly as skilled workmen, prepared to enter the service of any of the native princes who might think fit to employ them. If, whilst engaged in their lawful vocations, they should have it in their power by example, or even by precept, to improve intellectually, morally or religiously the people among whom their lot is cast, so much the better; but let their work of improvement be done in their true character of respectable, hard-working, intelligent, and well-meaning Christian artisans, as they appear to be, and not as "Pilgrim Missionaries," which some persons may regard as only another name for Protestant Jesuits.

The author gives a succinct account of Mr. Rassam's political mission, which serves to clear up a portion of the mystery enveloping that gentleman's proceedings, though in doing so it renders some points even more mysterious than they were before.

He tells us that the cause of the mischief that ensued, subsequently to Mr. Rassam's favourable reception by King Theodore, was the mistranslation of a passage in the Queen of England's letter to that sovereign. In our recent notice of Mr. Rassam's own work (*Athen. No. 2164*), we showed how, on the 17th of February, 1865, a fresh letter was substituted for the one originally signed by Her Majesty on the 26th of May, 1864. Of this second letter Mr. Rassam states in his work, as also in the Abyssinian Blue-Book of 1868, page 564, that the translation into Amharic "was made at the request of His Majesty, with the assistance of Mr. Prideaux, the Royal Chief Scribe, Samuel, and one of my [Mr. R.'s] Abyssinian interpreters." Yet all these were insufficient to prevent a fatal error from being made in

the translation; and although Mr. Waldmeier and his companions pointed this error out to Mr. Rassam, the latter contented himself with saying, as is noted in the same Blue-Book, "I do not know how this passage crept into the translation. It was deemed inexpedient to discuss the matter!" And so, by allowing the misunderstanding caused by this error to continue, instead of discussing the matter and clearing it up, the British nation has been subjected to a loss of nine millions.

But Mr. Waldmeier shall tell his own story. He states that the Queen said in her letter that Mr. Rassam was known to the British Government as a good man, and that the King might place full confidence in him, and confer and advise with him on all things; but that this passage was thus translated into Amharic,—"We make over (*übergeben*) to you Mr. Rassam as a good man; and all that your Majesty desires he shall do for you." Mr. Rassam himself gives the translation, "Consult with him concerning what you require of us, and he will do it for you"; which comes to much the same thing.

Mr. Waldmeier continues:—

The King thought, and likewise said, that he was glad to have received from England such a man, who was worth more to him than all the European prisoners. He next made Mr. Rassam a present of 10,000 dollars, in order thereby to lay under obligations to him; and he then had the captives fetched from Magdala and delivered to Mr. Rassam. The latter was much rejoiced, and began to dream of the honours and distinctions of a kind that awaited him in Europe in consequence of his having so ably accomplished his mission. But he did not take into account that, through the false translation of the Queen's letter, which we had brought to his notice, the King considered himself entitled to regard him as his own property, and as an indemnity for the imprisoned Europeans, whom, therefore, he was quite ready to let go as long as he kept him (Rassam) in their stead. But Rassam could not be made to see this, for when the King alluded to the Envoy's remaining, the latter kept on alluding to his own departure with the liberated captives. This made the King in his heart offended with Mr. Rassam, though in the first instance he refrained from letting him see it. By the King's command Mr. Rassam was now obliged to put the late captives on their trial for their former offences, when they all confessed their guilt and asked for forgiveness. This was reported to the King, who said that those who had offended were liable to punishment according to law. As, however, he had made these persons over to Mr. Rassam, and had nothing further to do with them, but had instead only to make known his wishes to Mr. Rassam, he would require of him nothing more than a friendly indemnity for the punishment remitted to the captives. Mr. Rassam would not take even this hint, but kept on working towards his departure with the captives. A great conference was now held at Segie (Zage), south of Lake Tsana, to which Mr. Rassam and all of us were invited. The King there required to know distinctly whether Rassam proposed to remain in the country with him or to leave it with the captives. Mr. Rassam replied that he wished to take them to Europe in person. The King asked our opinion of the matter. As friends of Mr. Rassam, and as such desirous that the business should terminate favourably, we in the public assembly advised the King to let Mr. Rassam go. But he said, "If I let him go, what shall I have in my hands, and who will there be to maintain friendly relations with England?" Mr. Rassam replied that he would consult in person with the English Government about those friendly relations, and would then return to Abyssinia. The King, however, was not inclined to let him go. We (Zander, Dr. Schimper, Moritz, Mayer, Bender, and myself) reiterated our advice, and further told his Majesty that he might fully rely on Rassam's word, and that we were willing to become sureties for him.

But he would not be persuaded. *He was willing to let all the others go, together with Dr. Blanc and Mr. Prideaux, but Rassam must remain.*

We look in vain in Mr. Rassam's work for anything like what is here distinctly stated by Mr. Waldmeier. As he represents the matter (vol. ii. pp. 54–65), the question between the King and him was "*our departure for the coast*"; and no one would imagine that, in reality, it concerned himself alone, the King having no objection to the departure of all the others! In noticing that gentleman's work we said that an authentic 'Narrative of the British Mission to the Court of Theodore King of Abyssinia' has yet to be written. But before this can be done it is essential to clear up this mystery of the mistranslation of the Queen's letter, which is evidently connected with the substitution of the one letter for the other, and especially to know the reason why, when the error in the translation had been pointed out, "it was deemed inexpedient to discuss the matter."

Memoirs of the French People, from their Origin to our Own Time—[*Mémoires du Peuple Français, depuis son Origine jusqu'à nos Jours*, par Augustin Challamel], Vols. I., II., III., IV. and V. (Hachette & Co.)

Paris: Organization, Functions, Life, in the Second Half of the Nineteenth Century, [Paris, ses Organes, ses Fonctions et sa Vie dans la Seconde Moitié du XIX^e Siècle, par Maxime Du Camp]. Vol. I.

Paris in 1794 and 1795: History of the Street, the Club, the Famine, &c.—[*Paris en 1794 et en 1795: Histoire de la Rue, du Club, de la Famine, &c.*, par C. A. Dauban]. (Paris, Plon.) *Parisine. Par Nestor Roqueplan.* (Paris, Hetzel.)

M. Augustin Challamel's work on the French people is one of the like of which about the Anglo-Saxon race is not in the English tongue. Perhaps the nearest approaches to it are Charles Knight's 'Popular History of England' and Miss Martineau's brilliant fragment on the Peace which followed the close of Napoleon's career in Europe. The comprehensiveness, unflagging interest, and many-sided instructiveness of the French historian's work (which MM. Hachette are issuing in a new form, at once cheap and handsome) should be studied by political men in England and America, if only to assure themselves of the value a similar record treating of the old English race in Europe, and the new English race dominant in the mighty West, would be as an addition to the knowledge-fund of the world. Taken up for information on any obscure phase of the social history of France, it yields always something new and useful. After a careful perusal of this history, the foreigner may take up his quarters in France, satisfied that he has got something like a full and fair view of the French genius, temperament and instinct. He comes, no longer a stranger, among them.

M. Maxime Du Camp's laborious account of the life, the internal organization, the endless and intricate administrations, the railways and cabs and omnibuses, the theatres and prisons, the Morgue and the police of Paris, is of "the living present." He has undertaken to make known to the world how "the capital of civilization" eats and drinks, sleeps and dances, rides and journeys afoot; and the first volume (a solid instalment of 488 handsome pages), which we have before us, is an earnest of his thoroughness in his work. He begins with the Post Office (far from perfect at this writing, since English letters which are carried from London in one mail are distributed by instalments—say one at noon, three at two

o'clock, and a fourth in the cool of the evening); and then passes to the telegraphic service, public conveyances, railways, "the Seine at Paris," and closes with the Morgue and the sombre industries of which it is the centre. The manner in which these subjects are treated is sober and practical. It is much on the plan of Mr. Henry Mayhew's projected 'Great World of London,' of which only the prison-world was completed. The Seine, for instance, is described not only historically, but industrially. We have a complete exposition of its navigation, past and present. In the same way with the railway system. These subjects are handled with method and with fullness of knowledge. All the enthusiasm of the writer for his Paris is held within the limits of his introduction. It was while contemplating Paris from the Pont Neuf—an impressive spectacle to any mind warmed with the imaginative faculty—that M. Du Camp resolved to tell the world how the mighty machine was moved, how it breathed and was fed. "Paris," he says, "being a great body, I have endeavoured to make a complete anatomical study of it. All my ambition is to tell the Parisian how he lives; the physical laws which govern the administrative organs which he uses every moment, without having once reflected on the cog-wheels and beams and screws of so vast a mechanism." Again, he observes, "There are Parisians in Paris who, like the Hebrews in the desert, are content to think the manna will fall to them naturally from Heaven. Here Heaven is *L'Autorité*." Authority is derided, transfigured with shafts of ridicule, calumniated; but M. Du Camp says that the traducers and the calumniators seek Authority's protecting wing in every difficulty. The historian of living Paris paints the Parisian:—

The Parisian is wayward; he is as impressionable as a woman, and rushes to extremes. A dramatist dies, he must have a statue; a Paul Potter is put up to auction, he buys it for 4,400.; in 1848 he wants to make Lamartine dictator; in 1849 he will not tolerate him as a deputy; he is as brave as a lion and as timid as a hare; he strikes up 'La Marseillaise,' and closes the first couplet to the tune of 'Beau Dunois.' But in this he is immutable. *L'Autorité* must disentangle him from all the cares of life, watch incessantly over his health, his pleasures, and clear from his path every pebble that might wound his feet.

He heightens his picture with an illustration from Mercier's 'Nouveau Paris.' A spoon had been stolen from an angry housewife. Her exclamation was, referring to the Convention, "But what are these députés about? Let us see whether they will get me my spoon back!" M. Du Camp adds, "That woman, I answer for it, was a Parisian." The author's observations on the social aspects and significations of the Exhibition of 1867 are just:—

Who does not remember the Universal Exhibition of 1867; and who has not thought, on contemplating it, of the manners to which we are permitting ourselves to glide. Truly, the great circular bazaar raised on the Champ de Mars contained wonders; but what were you forced to traverse, in order to reach them? Remember the garden that was like a fair-field; and the first gallery, where under the pretext of giving local colour, bare and painted girls, shameless and inviting, dressed as Styrians, Bavarians, Spaniards, or Dutch damsels, served drink to the crowd, had a reply always ready for the boldest, and kept watch by the approaches to Science, Industry, Labour and Study, in a circle of debauchery and show.

M. Du Camp likens the Exhibition to Paris: showy, vicious, pleasure-loving in the outer ring, on the surface; but laborious, learned, courageous, and noble at the heart. And these are the parts of Paris least known to the

stranger: the parts M. Du Camp is about to lay bare: we will add, the parts with which it should be one of the missions of some translator to familiarize the English-speaking races.

Paris is an attractive study, from every point of view, at every time; and no city has been half so much written about as that which the Baron Haussmann has so transformed as to promise ample material for yet another generation of light literary sketchers. M. C. A. Dauban, inspired by the contrast which came to his mind on the Champ de Mars in 1867, between its splendours and the horrors upon which he lighted in going over the police reports of the Revolutionary days, preserved in the archives of the empire, resolved to show the Parisians of these brighter and happier hours what the clubs, and streets, and miserable holes of their beloved capital were like in 1794-5. His work is before us, the title faced with 'The 9 Thermidor,' after the drawing by Prudhon—a nightmare to begin with. It might make a section of M. Augustin Challamel's history. It is a sombre page, setting forth the poor people as they figured through the first horrible struggle for liberty. "The people," M. Dauban warns his readers, "fill his canvas." His vivid pages are drawn from the lips of witnesses. They are records of what happened and could be seen in street or club, as they were addressed day by day to the Minister of the Interior. The reader may feel the hot breath of a famished population in the white anger of revolution almost scorch his cheek. M. Dauban's collection of unimpeachable evidence shows for the first time the whole of the suffering that was in the street, and the glare of the hungry eye which sleeps not. It is the completion of 'Le Démogogue en 1793,' by the same author, and is a most welcome addition to the admirable 'Mémoires pour Servir,' which M. Henri Plon has sent forth from his famous establishment.

M. Nestor Roqueplan is a *railleur* of the finest and sharpest quality. He has wit, a true and clear insight; a steady hand that plants the dot exactly over the *i*. His 'Parisine' comprehends his "wicked things"—to use a feminine phrase—about the loose splendours of Paris, to use a masculine one—who would be very knowing about the Boulevards, should call on Jeffs, and pocket the *méchanceté*, to beguile his railway journey.

OUR LIBRARY TABLE.

Some Aspects of the Reformation. By John Gibson Cazenove. (Ridgway.)
Some of our readers may have heard that a Dr. Littledale some time since delivered a lecture, in which he placed the leaders of the Reformation far below the level of Marat and Robespierre. Mr. Cazenove tells us that the essay now before us has been suggested by, but is not meant as a reply to,

been suggested by, but is not meant as a reply to, that lecture ; and it is so far from being a reply, that it passes over Dr. Littledale's abuse without serious argument. Under such circumstances, it would have been better to leave out all mention of Dr. Littledale, as the mere effect of alluding to his lecture on a title-page will be to remind people of what they have been content to forget. Mr. Cazenove's essay contains much interesting matter on seven main aspects of the Reformation; but it is deficient in order and arrangement.

Maiden Hours and Maiden Wiles. Designed by Beaujolais (Sotheran & Co.)
This book is one of the best of its large class, and represents, in a series of cleverly-drawn sketches, the manners and mode of living of a young lady of fashion in these times, or rather how the artist supposes such a person to be occupied hour by hour during the day and night, from 6 o'clock A.M. till the following 5 o'clock A.M. The first-named hour is supposed to find the damsel in bed, scheming about what has been and is to be done; the last-

named hour shows her sleeping; that hour which immediately preceded it found her engaged in retrospective, and dreaming awake over a bouquet. Between these times, she appears engaged in dressing, eating, bathing, writing, studying music, seeing pictures, visiting, riding, at the opera, at a ball, and returning from a ball. Such a round of occupations affords abundant incidents for the sketcher's skill and tact. Beaujolais has done well with these matters; so that his book will certainly be acceptable to the class to which it is addressed.

Home from India. By John Pomeroy. 2 vols.
(Tinsley Brothers.)

(Tinsley Brothers.)
WHEN a piece bearing the title 'Madame est aux Eaux' was first presented to a Parisian audience, there was a cry from the pit, "Qu'elle y reste." We cannot but apply the same maxim to Mr. Pomeroy's interminable and intolerable novel. Why did it not remain in India? Perhaps, up at the hills people might have found leisure to disentangle its complications, or that distraction of mind which young officers seek in pale ale, that quiet sleep which heat and mosquitoes so often keep away, might have flowed from its pages. At all events, we should have been spared the infliction of wading through a mass of names and incidents of which we cannot give an account, and which we dare not tax our memory to recall. There are, we see, nearly sixty chapters in the two volumes, and we believe there is a change of scene in almost every chapter. How many new sets of characters are introduced is an arithmetical puzzle, and defies

all the powers of computation. The novel is like a kaleidoscope, in which the same combinations reappear at stated intervals. Why they should always reappear is only known to the maker; though we give a shrewd guess that Mr. Pomeroy is not much better off than his readers. When he introduces us to a mysterious coach accident and a mysterious robbery, occurring in the same place and on the same night, we know perfectly well that something will turn up about both accident and robbery at a later time, and we do not think much will be made of either. Our surmise is perfectly well founded. The accident is wholly immaterial. The robbers do nothing more than conceal their booty in a place where it is found afterwards. So, too, when a young man runs off and joins a circus, leaving his young wife behind him, we know that we shall hear of him again; and sure enough the circus comes round by some mysterious law of Mr. Pomeroy's being. Then we have an account of a haunted house, and that is never explained. We do not know at the end of the novel, if the house was really haunted, why it was haunted, or whether it had ceased to be haunted. In fact, all we know at the end of the novel is, that we have wasted a great deal of time in reading it; that there was very little in it we could pick out for praise, and that we cannot remember that little; that there was nothing to be said in favour of most of the characters, but much to be said against one or two of them; and that, on the whole, it is a blessed thing that there are such words as "the end" and that the human brain

Tim Doolan, the Irish Emigrant; being a Full and Particular Account of his Reasons for Emigrating, his Passage across the Atlantic, his Arrival in New York, his Brief Sojourn in the United States, and his Further Emigration to Canada. By the Author of "Mick Tracy." (Partridge & Co.)

Author of "Mick Tracy," (Farrarage & Co.) Tim Doolan, peasant-farmer of old Oireland, is drawn from Papal darkness to Protestant light by "one of those much-neglected servants of the Lord, called 'Scripture Readers,' or derisively 'Bible Readers'"—a class of persons (by the way) second to none for faithfulness in ministering to the souls, and oftentimes to the bodies, of their fellow-beings." Whereupon, from the altar of the parish church of Tubbercorrigan, Tim Doolan is denounced by Father O'Bralligan, who addresses his faithful auditors thus: "Good people of this parish, I'd have you beware of the fate of that poor misguided Doolan, another of the apostate wretches who has sold himself to the devil for filthy lucre. Mark my words! bad luck and misfortune will attend him and his, in this world and the next. His cattle

will all die, his crops come to nothing, and fire will consume the miserable remainder of what he possesses." For awhile events promise to fulfil this gloomy prediction, for Tim's cattle are mutilated by unseen enemies, his chattels are plundered, and his old cabin set on fire. Having no wish to win a martyr's crown or endure the less grievous experiences of the persecuted Christian, Tim emigrates to New York, whence he moves to Canada, and in a few years becomes an opulent land-owner, a magistrate, and a chief supporter of the Protestant cause in his colonial district. The framework of the story is too slight for the burden of words put upon it, and its incidents, when true to nature and the social state of Ireland, are devoid of originality; but the book is not deficient in humour andreadableness, and will find favour with the numerous devotees of religious tales who like to be assured that the ills of life flow chiefly, if not altogether, from the Catholic Church. Our author cannot even describe the riot and vice of an Irish fair without attributing the violence and debauchery of the scene to Rome's pernicious influence. "During the remainder of the day," he says, "the police, and the doctors, and after them the attorneys, and then the magistrates, had full occupation for their time. O'Hare and several others awoke to insensibility in prison, and discovered themselves in conditions that few would envy—sick, sore, and sorry, cursing whisky loud and deep; and, reader, would you believe it?—all good Catholics." Of what is reprehensible in the book this scrap is a fair specimen.

Monte Coppola. By Baron Giuseppe Gallo^{M.}
(Naples.)

Monte Coppola is the name of one of those picturesquely mounted mountains which lie at the back of Astellamare, defending the little town against east and south-east winds. Here we find in the opening chapter the Duke Caracciolo, and Eduardo, one of the principal characters of the romance, who, dying in this quiet retreat, leaves a large collection of his letters to be used at the discretion of his friend. The story, which is woven out of a selection of these letters, is a true one, and is as follows:—Eduardo, a young man of good birth but little fortune, is introduced into the best society of Paris, where he has been educated, and becomes enamoured of Maria, a young lady of noble extraction and great wealth. His love is responded to, but the Marchesa, who has higher expectations for her daughter, refuses her consent. Eduardo is recalled to Naples by the death of his father, and finds himself in the possession of considerable means; he enters into all the gaelties of that seductive capital, and though still retaining his ardent affection for Maria, is not insensible to the fascinations of woman, and especially those of the Duchess Caracciolo. The correspondence of the lovers is intercepted by the Marchesa with the assistance of her maid, Cristina. Eduardo believes in the inconstancy of Maria, who, on the contrary, suspects and discovers the intrigues of her cold-hearted mother. A scene ensues, and Maria escapes and flies to her betrothed at Naples, where her reception is not so warm as she expected. Some observations are made as to the opinion which the world may entertain of the step which has been taken, and Maria's doubts of her lover's affection are further awakened by seeing a letter from the Duchess to Eduardo. She flies precipitately, and Eduardo soon after joins a French regiment at Toulon in 1854, and leaves for the Crimea. In the assault on the Malakoff the young officer falls, dangerously wounded, and is carried off to the hospital, where he is nursed by a Sister of Charity, who proves to be Maria. She had entered that holy institution in order to dissipate her grief in the midst of occupation, and also in the hope of meeting with one whom her faithful heart ever cherished; but she saves his life at the expense of her own, and, dying soon after of grief and fatigue, leaves him a desperate man in the Crimea. Broken in health and spirits, he returns to Castellamare, where he dies in the arms of his friend, the Duke Caracciolo. Full of local colouring, this little volume cannot fail to interest those who are acquainted with this lovely neighbourhood. As a good picture of Italian customs and modes of thought, it is entitled to great praise, though

there are many which we should be reluctant to see adopted in Old England.

We have on our table *Sunday Stories for the Christian Year*, by the Author of 'Stories on the Festivals': *Trinity* (Simpkin & Marshall).—*Sunday Stories for the Christian Year: Advent* (Simpkin & Marshall).—*The Student's Book of Common Prayer, with an Historical and Explanatory Treatise* (Bell & Daldy).—*Christian Faith*: Five Sermons preached before the University of Cambridge, by William Saumarez Smith, M.A. (Macmillan).—*Index to the 'Times' Newspaper, 1869: Winter Quarter, January 1 to March 31* (Palmer),—and a new edition of *Memorials of Thomas Hood*, collected, arranged and edited by his Daughter, with a Preface and Notes by his Son; illustrated with Copies from his own Sketches (Moxon).

LIST OF NEW BOOKS.

Alison (Sir A.) On Army Organization, post 8vo. 3/2 cl.
Arundell's (T.) Historical Reminiscences of the City of London, 15/
Sirk's (Rev. T. R.) Church and State, cr. 8vo. 9/- cl.
Blake's (W. P.) Production of the Precious Metals, 8vo. 12/- cl.
Bonnechose's (E. de) Bertrand du Guesclin, trans. 12mo. 2/6 cl.
Brown's (A.V.) Metrical Pieces, Secular and Sacred, 8vo. 7/6 cl.
Cavendish (M.) Essays on the War, 2 vols. 12mo. 2/- cl.
Costance Asylmer, by H. T. F., cr. 8vo. 6/- cl.
Coulson's (W. J.) Treatise on Syphilis, 8vo. 5/- cl.
Cutler and Griffin's Analysis of Indian Penal Code, 8vo. 6/- cl.
Fate Zero, a Diary kept at Home, 1 vol. cr. 8vo. 6/- cl.
Fr. Th. de la Motte's Sufferings of Jesus Christ, 7 cl.
Greshfield's Travels in Central Caucasus and Bashan, 8vo. 18/- cl.
Griffith's (James) First Love and Last Love, 12mo. 2/- bds.
Griffith's (Ralph) Idylls from the Sanskrit, 8vo. 5/- cl.
Hardy's (Capt. C.) Forest Life in Ascetic, demy 8vo. 18/- cl.
Hawthorne's (N.) American Astronomy, 5 cl.
Kingdon's (H.) Stretton, 3 vols. or. 8vo. 31/6 cl.
Michell's (N.) Sibyl of Cornwall, a Poetical Tale, 8vo. 5/- cl.
Montgomery's (J. E.) Our Admirals Flag Abroad, 8vo. 3/- cl.
Parker's (E.) Australian Views of England, cr. 8vo. 3/6 cl.
Pope's (John) Works, 12 vols. 12mo. 12/- cl.
Saville's Marzoni, for Use of Schools, Notes, &c. by Morris, 2/6 cl.
Shipley's (Rev. O.) Invocation of Saints and Angels, 12mo. 3/6 cl.
Smith's (J. H.) Elementary Algebra, cr. 8vo. 6/- cl.
Sunday Stories for Christian Young Folks, 1 vol. 8vo. 5/6 cl.
Thackeray's (W.) Collected Tales and Dairies, 12mo. 2/- bds.
Thackeray's Works, Vol. 50, Four Georges & Eng. Humourists, 7/6
Wheelier's (J. T.) History of India, Vol. 2, 8vo. 2/- cl.
Wolsey's Soldier's Pocket Book for Field Service, 16mo. 5/- roan.
Young's (M.) Readable Shorthand Self-Taught, 12mo. 2/6 bds.

THE SPACIOUS FIRMAMENT ON HIGH."

A Correspondent asks us to give our authority for attributing to Andrew Marvell the hymn beginning, "The spacious firmament on high," which has been so repeatedly assigned to Addison's muse. "Your statement," says our Correspondent, "I may be permitted to remind you, was, categorically, that 'Andrew Marvell was the writer of this poem, which came to be attributed to Addison through the essayist's omission of the author's name when he inserted the lines in a *Spectator*.' Our grounds for crediting Marvell with the production of one of our finest pieces of sacred poetry may be found in the Preface to 'The Works of Andrew Marvell, Esq., Poetical, Controversial, and Political; containing many Original Letters, Poems, Tracts, never before printed. With a New Life of the Author. By Capt. Edward Thompson. In Three Volumes (1776)',—a work which demonstrates that the pieces of religious verse published for the first time in Nos. 453, 461 and 465 of the *Spectator* were written by Marvell, and that they most likely found their way into those essays from a manuscript-book, into which Andrew Marvell either transcribed with his own hand, or caused others to transcribe, the poetry of which he was the author. "Since the death of Mr. Thomas Hollis," Capt. Thompson remarks, in his account of the measures taken by various collectors to procure a satisfactory edition of Marvell's writings, "I have been favoured by his successor with many anecdotes, manuscripts and scarce compositions of our author, such as I was unable to procure anywhere else; and, by the attention and friendship of Mr. Thomas Raikes, I have been put in possession of a volume of Mr. Marvell's poems, some written with his own hand, and the rest copied by his order. This valuable acquisition was many years in the care of Mr. Nettleton, which serves now (in his own words) to detect the theft and ignorance of some writers." Capt. Edward Thompson, be it observed, prefers no charge of literary dishonesty against Addison, the actual writer of *Spectators* 453 and 465. On the contrary, the editor of Marvell's 'Works' is at pains to remind the reader that Addison scrupulously refrained from using language which might be construed as implying that the writer of the two essays was the

author of the poetry published in them. In *Spectator* 453, Addison lays the paraphrase of David's Hymn on Gratitude before his readers with these introductory words: "I have already communicated to the publick some pieces of divine poetry; and, as they have met with a favourable reception, I shall from time to time publish any work of the same nature, which has not yet appeared in print,"—words which show that, instead of wishing to be credited with the authorship of the paraphrase, the essayist desired only to be thanked for publishing what had not previously appeared in type. So also in the 465th number of the *Spectator*, Addison was no less careful in restraining from language incompatible with fairness to another writer. "As such a bold and sublime manner of thinking furnished very noble matter for an ode, the reader may see it wrought out in the following one," are the words with which he put 'The spacious firmament on high' before the readers of his serial. How Addison obtained possession of the ode is unknown. Nor is there any evidence that he was aware of its source. We incline, however, to the opinion that he was ignorant of Marvell's title to the honour of composing the verses; for had he known them to be the work of so great a man it is not probable that he would have neglected to communicate the fact to his readers. It is probable that the verses came to his hand directly from the pages of an album in which he or one of his correspondents had found them inscribed anonymously. But though Addison's mode of dealing with the manuscript pieces of verse was fair and honourable, the same cannot be said of the disingenuous way in which Thomas Tickell, the author of *Spectator* No. 461, representing that he had "tried his hand" at "turning" the 11th Psalm "into our language,"—sought to appropriate the merit of another's labour. [With respect to this matter, it is also worthy of observation that whilst 'The spacious firmament on high' contains nothing which bears any striking resemblance to what is distinctive and characteristic in Addison's verse, it possesses the melodious quality and verbal peculiarities of Marvell's graver poetry. The octosyllabic rhyming verse of the hymn was a favourite measure with Andrew Marvell, who employed it in many of his short pieces, such as 'Upon the Hill and Grove at Billborow,' 'Appleton House,' 'Eyes and Ears,' 'Bermudas,' 'A Dialogue between the Soul and Body,' 'The Nymph complaining for the Death of her Fawn,' 'To his Coy Mistress,' 'The Unfortunate Lover,' 'The Gallery,' and 'Damon the Mower.' In behalf of Addison's right to be regarded as the author of the hymn—a right which he never asserted for himself—no evidence exists stronger than its publication in an essay in which he forbore to claim the merit of its authorship. That honest Marvell was its author we have strong presumptive evidence in its harmony with other of his poetical writings, and conclusive testimony in its appearance in the poet's private MS. collection of his own metrical productions. Addison was a six years-old child when the author of 'The spacious firmament on high' breathed his last.

THE PASCAL FORGERIES.

We have hardly kept our readers abreast of the age in this matter. The old game goes on. Every now and then some of the old papers are detected, word for word, in modern writings; and this is held to prove that the modern writers have sought out the old letters. Thus, in a work of M. Savérien, an historian of mathematics of the last century, is found a most suspicious lot of the precise information which Pascal had before Newton. This we shall not dwell upon. The following is amusing; and amusement is all we shall look for in future. Some letters of Milton have been put forward, to Galileo and others, including Louis the Fourteenth. They are not very convincing; and Prof. Masson, in particular, refuses to adhere, though M. Élie de Beaumont, who is very learned in fossil remains, seems to think that Milton is a decent kind of megatherium. A correspondent of the *Daily News* (S. V., of May 10) has detected a very extraordinary likeness between an article

by M. Villemain, in Michaud's 'Biographie Universelle,' and a letter of Milton to Louis the Fourteenth. Milton handled the French as he never handled the English; that is, wrote it as people write in the nineteenth century. The following comparison will show that either M. Villemain has been at the Chasles papers, or the papers have engulfed M. Villemain:—

Milton to Louis XIV.

Villemain to us.

De là j'allay à Rome, où Milton visita Rome... où il fut partiellement accueilli... de Monseigneur le Cardinal Barberini, qui m'admettait à ses Concerts, où il entendis Leonora, musicienne fameuse, dont il a célébré la voix et la beauté dans quelques vers Anglais et dans un sonnet Italien....

J'y [à Naples] fis connaissance du très illustre Marquis de Villa, vieillard plein d'esprit, ingénieux et enthousiaste, qui avoit été l'amie et l'admirateur de Tasse, et qui parlait de lui avec cette abondance de souvenirs que laisse ordinairement dans la mémoire de l'intimité d'un homme illustre et malheureux. Milton se sentait inspiré en écoutant les beaux récits de Tasse. De cet amy de Tasse.

À Naples il fortifia cette pensée par les entretiens qu'il eut avec le Marquis de Villa, vieillard ingénieux et enthousiaste, qui avait connu et beaucoup aimé le Tasse, et qui parlait de lui avec cette abondance de souvenirs que laisse dans la mémoire de l'intimité d'un homme illustre et malheureux. Milton se sentait inspiré en écoutant l'ami de Tasse.

THE BALLAD AND CHAUCER SOCIETIES.

May 24, 1869.

WHILE thanking you for your friendly notice of the publications of these Societies, and your correction of three of my slips, I ask leave to say, 1. That on the back of the cover of 'The Poor Man's Pitance' is printed a notice that "the Introduction and Index will be issued shortly." That my "[1604]" applies to Williame's "seconde yeare" of James the First's reign, which "seconde" I ought to have altered to "third," and dated 1605. 3. That I explain Bellamy as "the Jesuits, Garnet, Oldcorne, &c." and query it as "Bedlamites or Balaamites." I prefer your Bellarmites to either of my queries. 4. So far from being the honorary editor of the Ballad Society, I hope to be only the least of such editors; the main work of the Society will be done by Mr. William Chappell, who has kindly undertaken to edit the ' Roxburghe Collection,' and by Dr. E. F. Rimbault, who will edit the 'Commonwealth and Protectorate Ballads' in the King's pamphlets in the British Museum.

Two slight misprints in your review are Stephen Baldwin for Bateman, and Sadesbury for Salisbury.

Your recognition of Mr. A. J. Ellis's 'Essay on English Pronunciation' as one of those works "which are a real credit to English scholarship," is especially grateful to those who know what research and care have been given to the work, and what knowledge and acumen have been brought to bear on it by its author.

F. J. FURNIVALL.

'LETTERS FROM AUSTRALIA.'

Sunningdale, Staines, May 21, 1869.

I have just seen a notice of my 'Australian Letters' in your number of the 15th of May, in which occurs the following passage:—"The writer prints an account of a debate in New South Wales, in which Mr. Martin, the then Attorney General and Prime Minister (and who was knighted by the Queen last week), is said to have 'repeatedly called Mr. Forster a liar and a blackguard'; but he does not tell us that this occurred in secret session, and that the only accounts of it are those which we have from Mr. Martin's bitterest opponents." The context, and the manner in which I had spoken of Mr. Martin's ministry not three pages previously, are sufficient to show that nothing was further from my intention than to throw discredit on Mr. Martin individually. The affair was alluded to at the time in many of the Australian papers. The paragraph which I quoted was a telegraphic sum-

mary to the Melbourne papers, copied thence into the *Hobarton Mercury* of 17th of December, 1867. If you will read it again, you will see that it implies that the session did not become "secret" till after the words were spoken, and that Mr. Martin's supporters were in a majority throughout the sitting. How, then, it can be that "the only accounts" of the debate "are from his bitterest opponents," I cannot understand.

If, however, you can give me satisfactory reasons for believing that the paragraph is one-sided, or contains any statement which is unfair towards anybody, I shall be obliged to you for affording me the opportunity of making proper reparation, as my object in writing to you is to set myself right if I am wrong, not to deprecate hostile criticism; and this is the only instance in which you have disputed my accuracy, except in general terms.

You are, of course, welcome to make what use of this letter you please, and I must claim the same privilege with regard to your reply.

JOHN MARTINEAU.

* * * The question is one of the use of words. As we read Mr. Martineau, he quotes and comments:

"As I write, the following account of a debate in the House, telegraphed to the Melbourne papers, is brought in:—'The Opposition prevented a single item of the Estimates passing last night. During the debate a disgraceful scene took place. Mr. Forster insinuated that the Premier began his public career with perjury. Mr. Martin (the Premier) called Mr. Forster a liar and a blackguard repeatedly. The galleries were cleared, and the disorder lasted for two hours. Mr. Martin's words were taken down, but the Government members carried the previous question. Mr. Martin then apologized.' Nor do members always confine their abusive language to each other. It sometimes happens that they bring charges against persons outside the House which those persons have no opportunity of answering, and for which, if false and libellous, no legal redress can be obtained, as the speakers are protected by privilege of Parliament."

This we took to be an attempt "to throw discredit on Mr. Martin."

THE OLDEST SEMITIC CODE OF LAWS.

14. Museum Terrace, Oxford, May 21, 1869.

OUTSIDE the small band of Assyrian students, few know that we possess fragments of an ancient Semitic Code of Laws, older than the Mosaic legislation or the earliest literature of India. A portion of these fragments will be found in the second volume of the 'Inscriptions of Western Asia,' p. 10; the rest still await publication. The Code is written in Assyrian and Accadian—the primitive language of Chaldaea, which represents a stage of growth in the Turanian family of speech, out of which the Ugrian, Mongolian, and Euskarian branches have respectively developed. On this account it has been held to be a product of Accadian legislation, and not to belong to the Semites at all. I have been led, however, to take a different view of the matter, from the facts, (1) that the Semitic *mâna* is used in the Accadian text, and (2) that the Assyrian is of a very archaic character,—*atta*, for instance, being used for both the masculine and the feminine singular of the first personal pronoun, like *rîm* once or twice in the Pentateuch. I believe the laws, therefore, to be the work of the Semitic conquerors of Assyria, dating from a remote period of their history. As written at a time when the conquered aborigines still retained their language, the Code is bi-lingual, like the later inscriptions of Achemenian and Sassanian kings. The following is a translation of the fragments yet published. I have italicized all words whose meaning may be considered doubtful:

I. (1) "A penalty. If a wife say to her husband, 'Thou art not my husband,' she shall be plunged into the river. (2) A penalty. If a husband say to his wife, 'Thou art not my wife,' he shall pay two-thirds of a maneh of silver. (3) A penalty. If a master maltreat (his) slave, put him to death, mutilate, beat, cruelly oppress, or do him violence, his hand that (so) offends shall measure out two-thirds of a bushel of corn.

II. (1) "If a man's issue sin and conspire with his enemies, he shall expel him from (his) house. (2) In every case, should a man put his son in possession, he shall not settle him (therein). (3) For the future a man shall buy (his) grave in (his) estate. (4) A man shall have his grave in his own ground."

Here the Assyrian transcript is broken off, and our knowledge of Accadian does not permit a connected translation of the remaining text.

(7) "His father and his mother..... (10) A woman possesses whatever she has built. (11) In every case for the future. (12) A penalty. If a son say to his father, 'Thou art not my father,' he shall make unto him restitution,..... and shall pay him a sum of silver. (13) A penalty. If a son say to his mother, 'Thou art not my mother,' he shall..... and shall be expelled from the house. (14) A penalty. If a father say to his son, 'Thou art not my son,'....."

Mutilated as these fragments are, they will still be of interest and value to the student of jurisprudence. Much light may be thrown by them upon many obscure problems of early law: the patriarchal relation, the position of women and slaves, the scale of punishments, and other questions, an adequate discussion of which would far exceed the limits of a letter. A. H. SAYCE.

SPAIN IN 1869.

Seville, May, 1869.

THE fair at Seville, many of the phases of which have been immortalized upon canvas by the late John Phillip, has this year proved rather "flat and stale" as regards the pleasure portion, but not "unprofitable" viewed from the purely mercantile standpoint. The fact is, politics has had a great deal to do with the scant attendance of that blue blood which, with its train of imitators, has usually scattered a certain number of dollars broadcast amongst the multitude. The absence of the Duke de Montpensier and his royal spouse has damped this annual merry meeting, although the "market" for pigs, oxen, mules, and other quadrupeds, has been brisker than ever. Crowns may be kicked in the dirt, and the wearers banished, but Pepito will have his grilled or boiled pig, his tobacco, his jig, and bull-fight; illustrating the couplet—

How small of all that human hearts endure,
That part that laws or kings can cause or cure.

Those little huts and tents, extemporized kiosks, usually so plentiful, are this year "conspicuous by their absence"; those tiny pavilions, tenanted by the Andalusian upper ten, and where you may live rent-free, eat and drink at discretion, and dance day and night, until your heart or favourite corn reminds you that you are mortal, are few and far between. The refined type of Spanish beauty, so bewitching that your heart is gone before you can say "Jack Robinson," was, to use a mercantile phrase, "in short supply"; but the "people" mustered in strength, and enjoyed the fun thoroughly. Dolores and Pepita, arrayed in Paris fashions two years old, sweep the ground with their trains, raising a cloud of dust disgusting to the old *habitué*, who loves the true Andalusian fashion, displaying a neat ankle, and raising no dust. The French milliner is invading the lower strata of Spanish society, and the neat national attire is giving place to "maid of all work" finery.

The Gipsy element is in great force, the male portion, as a rule, confining its operations to the sale of horseflesh (if mules and donkeys may be so classed),—a branch of commerce for which this swarthy race seem to have in all countries a rare affection and aptitude. I am afraid that if Jacob-Omniums were plentiful, and palace courts not unknown in sleepy and seductive Seville, some marvellous revelations touching the sales and purchases of quadrupeds would be made public. Here emphatic and loud gesticulation seems to be the only known and satisfactory method of settling disputed sales. The ladies mainly depend upon those mystic delusions which are supposed to follow the digital touch of silver, and which Pepita and Dolores consider to be special revelations of a pleasing character as to the colour of the eyes and hair of that Benedick who confesses—

When I said I should die a bachelor,
I did not think I should live till I were married;
others, to the joyous tinkle of the guitar and hand-clapping accompaniment, tread a measure which is rather free than graceful. Others ply a trade in peculiar buns which, dropped into boiling oil, are tempting fairings to the hungry peasant of the Sierra and his "Novia."

The large common upon which the fair is held is just without the town proper, and those who desire to know what jollity and sunshine mean should come to Seville fair to be enlightened,—and carry an umbrella unless they desire a sunstroke.

The present Museo was not built, like that at Madrid, for a picture-gallery; you cannot, therefore, see Murillo's works under such favourable circumstances as those of Velasquez. Probably the most striking picture here, after the Murillos, is the "Refectory," by Zurbaran. Leaving the old school on the ground floor, you ascend to an upper gallery, at present devoted to an exhibition of the works of living Seville artists. Of these I shall venture to give you such notice as an humble amateur Art-critic may venture upon, bearing in mind

That fools rush in where angels fear to tread.

The catalogue notes 174 exhibited works. Many are poor copies of great originals. I shall, however, limit the space you may kindly accord to this "gossiping epistle" to a notice of original works. Of these 174 works, unfortunately a large number are unmistakably below criticism, and merit rather expressions of regret that several very estimable persons should have mistaken their vocation.

No. 9, "A View of Seville," from the Triana side of the river, shows talent in a direction rarely found in Spain,—the picturesque, as applied to landscape art, not being popular with Spanish artists. This very promising work is by a young lady, Doña Carmen Arjona, a pupil of the Seville Escuela de Bellas Artes. Nos. 29 and 30, by Eduardo Cano, are sketches of Cervantes and Quevedo; the former seated most uncomfortably upon a stone cube, which I read to represent the traditional prison of Amargamasa, del Alba, where he is supposed to have penned his immortal "Quijote." Although painted on a small scale (Meissonier size), the figure appears that of a very tall man, and the countenance hardly realizes the features of the hero of Lepanto; but as no known portrait of Cervantes is extant, every artist considers himself at liberty to depict an ideal. Quevedo is true to the traditional portrait, huge spectacles on nose included, and seems altogether a happier effort than the Cervantes picture. No. 33, "La Siesta," by Don José Casado del Alzal, is the gem of the exhibition—a study of the nude. A figure reposing, admirably foreshortened, the head being towards the spectator. The tint of the flesh is warm, exquisitely delicate in colouring, and true to nature; the drawing vigorous and careful. Such a work as this would grace the walls of any exhibition. No. 56, "La Calesa," by Don Eder y Gittens, is a highly-coloured and offensively gaudy representation of two bull-fighters, in full canonic, driving in a calea to the bullring. If portraits, the artist has certainly not flattened the Toreros. The drawing is respectable, but the colouring gaudy and vulgar in the extreme. No. 115, "A Contrabandista," and 116, "Interior of a Stable," are two works by a young and very promising artist, Don Peralta del Campo, and evince great talent, the "Contrabandista" especially being free from all highly-coloured rags, so necessary in the eyes of those foreign artists who essay to depict upon canvas the weather-beaten land-smuggler of Spain. A single figure, plainly clad, leaning against a wall, preparing the everlasting *papelito*, is the whole work. The natural and easy pose of the figure, the sober colour and absence of everything like theatrical trick, render it, however, eminently satisfactory, and evidence honest study from nature, not only in the figure, but in the most trifling accessory. The stable interior is evidently the remnant of some Moorish building, the solid arch being very truthfully rendered, and all the accessories so naturally arranged as to leave a most satisfactory impression, the lighting especially. No. 147, "The Physician's Last Prescription," by Señor Vega y Muñoz, is a

N° 2170, MAY 29, '69

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painful subject of the *genre* description, but tells its tale plainly and unobtrusively, showing careful study and honest painting, but to an Englishman's eye much is marred by the extreme sombreness of the treatment and the free use of black on all parts of the composition. Several portraits by a Señor Wssell will be satisfactory to those who appreciate the shadowless treatment so popular in France, but in No. 160, "A Study of the Sea," Señor Wasell shows talent of a high order, having most happily caught the effect of sunlight upon heaving water.

My last visit to Seville was in the spring of 1855. Since then many improvements have been inaugurated; notably, the cleansing of the streets nightly and the watering of the principal thoroughfares daily: the latter cools the air and keeps down dust, hitherto the pest of this orange-perfumed city. The rage for widening streets and gigantic *calleas* still continues, but altogether there is quiet and steady progress. The old streets remain as serpentine and narrow as when turbaned Moors jostled each other and the muezzin murmured where now discordant bells ring the neat-ankled Sevillana to her daily orison and ave. Touching tenderly upon politics, the Spaniards have a right to be proud that hitherto, however abundant or dirty the national linen may have been, it has all been "washed at home."

In my next I hope to give you some account of the house in which Hernando Cortés died, and which has been restored by the exiled Duke of Montpensier, whose great sin seems to have been that he bought land and re-sold it at a profit.

F. W. C.

THE INDIA MUSEUM.

The title of "Reporter on the Products of India," which since 1858 is the official designation of the Curator of the India Museum, is sufficiently indicative of the practical object for which this Museum was created; for though the attention of the visitor may, perhaps, be more arrested by its zoological, ethnological, archaeological and mythological collections than by its illustrations of the agricultural implements, the products of the soil, the animal and mineral produce, and the manufactured articles of India,—the ploughs, harrows, drills and sowing machines, the sugars, starches, spices and condiments, the teas and coffees, the spirits, perfumes, pharmaceutical substances, the gums, oils and oil-seeds, the cottons and other fibre-yielding plants of India; its dyes, its woods and timbers, its raw silks, wools, feathers, horns, as well as its numerous ores, and especially its examples of manufactured articles, which include pottery, mosaic work, such as marble inlaid with precious stones, carvings in jade and crystal, in sandal-wood and ivory, inlaid work, such as is chiefly made at Bombay and Surat, japanned and lacquered work, copper and brass ware, cutlery, jewelry, and the important class of textile manufacturers in the greatest variety,—still these and other articles of a kindred nature, exhibited in the India Museum, demonstrate the real importance which it has as a commercial medium between this country and India.

The Reporter on the Products of India has to promote a knowledge of these articles both in India and Europe,—he has to point out to Government in what manner they may be improved and utilized, —he has to answer inquiries regarding their export from India,—and he has to bring to general notice any proposal calculated to benefit the trade with India. The activity of Dr. Watson in the fulfilment of these varied and onerous duties, supported as he is by only a very small staff of officials under him, is probably without parallel in any public department. We need, in this respect, only point to the constant communication he has to keep up, personally and by correspondence, with merchants and manufacturers, to the lectures which within the last year he has delivered, not only in London, but all over the country, and to the practical measures which he has adopted and is constantly adopting for extending, as it were, the action of the India Museum beyond the limits of its original locality.

The latter point demands, perhaps, a further

explanation. Among the articles enumerated before, which have a special bearing on the trade between India and this country (and they are only a portion of those contained in the India Museum), some, of course, are of greater commercial importance than others. Dr. Watson was, therefore, struck with the expediency of recommending to the India Government the adoption of such means as would bring men practically within the reach of those who might not be able to examine and study them in the Museum of the India Office. In consequence, he suggested and carried into effect a scheme of supplying *loan-collections* for exhibition in different parts of the country, and even abroad; and he has endeavoured to popularize the idea of making such exhibitions permanent, or, in other words, of creating branch India Museums in the most important industrial centres of this country and India. Such loan-collections have been exhibited by him, for instance, in several London schools and institutions, but on several occasions also in Manchester, Leeds, Glasgow, Birmingham, Sheffield, Belfast, Preston, Pendleton, Bolton, Deptford, Dublin, Edinburgh, in Paris, and even in New Zealand. The scheme of permanent exhibitions of Indian products, in addition to the permanent exhibition afforded by the Museum of the India Office itself, Dr. Watson has as yet realized his plan only in regard to the textile manufactures of India. Collections, each comprehending 700 specimens of Indian textiles, have been planted by him in thirteen towns of England, Scotland and Ireland, and in seven towns of India. They merely illustrate the more common articles of wear in India; and with the numerous additions since made to this class of textiles, they may now be greatly increased. But even as they are, they have already considerably stimulated enterprise and contributed to a sound appreciation of what India is capable of producing in this respect, and of what her inhabitants require. It is impossible to overrate the effect which a diffusion of such knowledge must have on the intercourse of both countries, especially if it is not limited only to one class of Indian products, but extends to all the articles represented in the India Museum collection. If we are not mistaken, this is one of the chief aims of Dr. Watson's endeavours; for we still remember a lecture which some years ago he delivered before the Society of Arts, and in which he lucidly explained the practicability of a scheme of this nature, and its probable results as regards the development of commerce, manufacture and art, both in India and Europe. It was interesting to perceive how on that occasion he first roused the opposition of the monopolists, who became frightened at what they considered to be Government interference in the legitimate course of trade; but it was gratifying also to find that at the end of the conference his arguments had convinced a large audience, evidently composed of the most competent critics, of the immense boon which would arise to both countries from the creation and multiplication of such permanent India Museums in the chief commercial and industrial towns of this country.

OUR WEEKLY GOSSIP.

THE Professors of University College have issued cards for an evening reception on Thursday, the 3rd of June.

Exeter is a long way from London; but then the city and country, which will be new to members of the British Association, rank among the finest in England. The next meeting, which will commence on Wednesday, August 18, ought to be a greater success than the last, if the credit of the Association is to be maintained. The Local Committee seem to be working well; and the railway facilities promise to be ample. A good many watering-places lie within easy reach of Exeter.

The Ethnological Society is proceeding in a course of activity and re-organization. It is next session to be divided into sections, for the better pursuit of the various branches of study. At the annual election, Mr. Thomas Wright, F.S.A., retired from the office of Honorary Secretary, after many years' service, with the thanks of the

Council, who nominated him to the Fellows for election as a Vice-President.

Mr. Deutsch will commence a course of three lectures on Semitic Literature at the Royal Institution this afternoon (Saturday).

The departure of Mr. Reverdy Johnson has disconcerted many arrangements. At the request of Lord Houghton, he had consented to take the chair at the Annual Dinner of the Newspaper Press Fund; and he took great interest in the matter. It promised to be a celebration of the common language of English and American journalism, where an American statesman would have presided in succession to Mr. Gladstone and Lord Stanley. In consequence of his recall, Lord Houghton has consented to accept the duties of the chairmanship, in which he will be supported by a body of stewards, the number of which already exceeds two hundred.

Prize essays are proverbially the worst of literary snare. To say that nobody reads them, that nobody buys them, that no man of importance writes them, that they exert no influence on opinion, is to say but half of what is true. As Raleigh said of witches, they can do much evil, though they can do no good. They employ a great many people in work which is pure waste. They excite a thousand hopes of fame and gain which, by the laws of the case, can never be fulfilled. All these things are so well understood that the system has fallen into discredit with all sensible people; and we are surprised to see it revived by a body like the Cobden Club. We might expect to find economic science in such a society. If an essay on 'Free Trade in its Relation to the Colonies and Dependencies of Great Britain' is wanted, and the Club is of opinion that it can be got to order, like a bale of cotton or a pig of lead, surely it would be wiser to go into the safe market, not into the unsafe. It is hardly worth adding, that the "notice" sent out by the Cobden Club is in the true Prize Essay style:—"The essays, identified by a motto (with the names and addresses of the writers enclosed in a sealed envelope), must be sent to . . ." Must all the essays be identified by a motto? "No essay is to exceed in length fifty pages of the 'Quarterly' or 'North American' Reviews." Will the writer of these sentences sit in judgment on the essays?

Mr. Dana has extended his narrative under the title of "Two Years Before the Mast and Twenty Years Afterwards," and is supposed to have secured an English copyright by residing in Canada during its publication in London.

Mr. B. B. Orridge is preparing for publication a work to be called "The City Friends of Shakspere; with some Account of John Sadler and Richard Quiney, Druggists and Grocers, of Bakersbury, and their Descendants."

On Monday last Mr. Karl Blind gave a lecture at the Bradford Schiller-Verein, an association established by the German colony in that town, on "The Hohenstaufen Epoch and the Barbarossa Myth."

The Twenty-eighth Annual Report of the Committee of the London Library has been issued. It appears that the society has increased in numbers by 126 during the year, bringing up the total number of members to 1,043. The receipts of the society have been 543. more during the past year than in that immediately preceding. The Library has been increased by purchases and gifts to the extent of 1,960 volumes and 150 pamphlets.

A very important Co-operative Congress is to be held in the rooms of the Society of Arts on Monday next, May 31, under the chairmanship of Mr. Thomas Hughes, M.P. Mr. William Pare, an old co-operator of Robert Owen's time, acts as Hon. Sec., and the subjects for discussion are thoroughly practical ones. The delegates from the north promise to muster in strong force.

The next International Statistical Congress is to be held at the Hague. Some conversation took place at the last meeting of the Statistical Society on the occasion of a paper read by Mr. Samuel Brown 'On the Netherlands,' when a general wish was expressed that this occasion shall be taken advantage of, as one of the few that offer to keep

up intercourse with our near kinsmen and allies, the Frisians and the Hollanders of the Netherlands.

When the University of Oxford was lately thrown open to non-collegiate students, it was hoped that many young men of limited means, instead of entering the Church as "literates," would be enabled and induced to graduate at Oxford. A further concession to candidates for the Church is made in a statute likely to be passed, allowing them to abandon all secular studies after passing Moderations, at about the middle of their course. The proposed subjects to which they may then confine their attention are the contents, criticism and archaeology of the Sacred Writings, the Liturgy, Dogmatic Theology, the Evidences of Christianity, and Ecclesiastical and Patristic History. That these are subjects which every clergyman ought to study cannot be disputed. It is equally evident, from the notorious ignorance of the clergy on such matters, that they cannot safely be left to the rare concurrence of opportunity and inclination to pursue them after the degree and ordination. There is, no doubt, some force in the objection founded on the narrowing tendency of such studies before a liberal education has been completed; but it appears to be a choice of evils, and if we must have either a list of "literates" in the Church, or graduates who have gone through such a course as this, there can be little doubt which is the lesser evil. Of course, great care will be necessary to prevent the undue predominance of any particular school of thought.

The spirit-thermometer, or alcohol thermometer, is the best adapted to measure low temperatures. We have seen minimum-thermometer, or an instrument which registers the lowest temperature, being also fit for all common uses. It is by Pastorelli & Co., of Piccadilly, and deserves notice on two accounts. First, Mr. Glaisher, of the Royal Observatory, an official reviewer of thermometers, reported Pastorelli's thermometer as "extremely accurate" from the freezing-point to zero; secondly, the constructor has explained (Proc. Meteorolog. Soc., January 20, 1869), his method of allowing for both the inequalities of the bore and the unequal expansion of the spirit. The testimony is first-rate, and the method very convincing.

In his paper "On the Causes of the Loss of the Iron-built sailing ship Glenorchy," read at the Royal Society, Mr. Archibald Smith has shown that by a proper discussion of evidence it is quite possible for an inquirer hundreds of miles distant from the scene of disaster to tell why the ship was cast away. Iron ships have a "magnetic character" varying according to the direction of their head during the time of building, and other circumstances. According to the magnetic character, so will be the deviation of the compass, and the required correction consequent thereon. The Glenorchy appears to have "enjoyed" a very bad character, for her compass pointed south when it ought to have pointed north. In other words, at N. (magnetic) there was a deviation of 180° ; at W. (magnetic) a deviation of about $56^{\circ} 15' E.$ and the quadrantal deviation was about 10° . Here, as Mr. Smith explains, was a force of the ship to the stern exceeding by one-fourth the whole directive force of the earth's magnetism acting on the compass, a disturbing force about twice as great as that found at the steering-compass in any of the iron-built armour-plated ships in the Royal Navy. The disturbance was corrected in the usual way by large and small magnets placed in the binnacle, and the Glenorchy sailed from the Clyde in December last with a cargo of 1,200 tons of iron, and made her way down the Irish Channel on the starboard tack. On this tack the heeling of the ship produced an error of the compass amounting to one point of westerly deviation, which was detected and allowed for by the captain, but afterwards, when he put the vessel on the port tack, he still allowed for a point of westerly deviation, not knowing that on that tack the deviation had become easterly. Consequently, the error was doubled, and the ship was steered more and more out of her true course, until a few days later she was wrecked on the Kish Bank, in Dublin Bay. Great was the surprise of

the captain and pilot, for the place where they struck was twenty geographical miles to leeward of the place they supposed they had reached. But the mischief was done, and their fate may point a moral for others. The "Admiralty Manual for the Deviations of the Compass" is a small book which any person may buy who will. In that book the fact that compasses are liable to a heeling-error is made known, and such explanations are given as would qualify any compass-adjuster or pilot or captain to make the requisite allowance for the error, and keep the ship on her true course. The right way seems easy. Who is to see that it is adopted? Would a precept from the Board of Trade suffice? Or shall underwriters refuse to insure iron ships on their first voyage, or whose captain has never read the Admiralty Manual? The naval profession ought to feel themselves much indebted to Mr. Archibald Smith for the way in which he has stated the case; and if they wish to learn the full extent of their obligation, let them read the whole particulars as published in the *Proceedings* of the Royal Society.

The Rev. Dr. Henry Burgess, vicar of St. Andrew's, Whittlesey, ceased to edit the *Clerical Journal* at Christmas last, after conducting it for fourteen years.

A Correspondent remarks that in our columns it is reported a return has been ordered by the House of Lords of public money granted in the last financial year to academies, learned societies, &c. He proposes that a return should be moved for of the amount of work done by learned societies. It will turn out that a great amount of work is given to the public gratuitously by such small societies as the Meteorological, Numismatic, &c. Another return should be of all sums contributed by foreign governments in aid of such societies. The French Government gives printing, and particularly the use of its oriental types. The Prussian Government will be found a subscriber of 300 thalers, or 50. a year to the Deutsche Morganlandsche Gesellschaft, or German Oriental Society. The contributions are often very small, but they help.

By way of "Return to an Order of the House of Commons," a Parliamentary Paper has been published, containing correspondence between the First Commissioner of Works and Mr. E. M. Barry (to whom, by-the-by, we observe the officials do not accord his title "A.R.A."). These letters are accompanied by plans illustrating their subject, the new arrangements of the Houses of Parliament, which the architect proposed to carry out at the cost of 120,000*l.*, should the two chambers have kitchen and dining rooms in common, or, if the House of Lords be left untouched, and new dining accommodation be provided for the Commons only, 116,500*l.*

A Bill, proposing to enable the Commissioners of Her Majesty's Works to acquire a new Site for the Erection and Concentration of the Courts of Justice, &c., and to amend former Acts in relation to the same, has been printed. This Bill proposes the usual compulsory powers; declares that, without consent of owners and occupiers, those powers shall not be used before June 30, 1870, nor endure longer than three years. Expenses under this Act to be defrayed by parliamentary grant. The defining clause states that "Courts of Justice" shall mean the Superior Courts of Law and Equity, the Probate and Divorce Courts, High Court of Admiralty, and such other Courts as may be prescribed by the Treasury.

We recently thought much of the practice of the Post-Office servants who sort letters while a mail-train bears them on its journey. Here, however, is a curious illustration of the practice of our ancestors in a much more difficult operation. We take it from a tract called "True Intelligence from Cornwall," sent in a letter from Sir Jonathan Trelawney to M. Trelawney, merchant in London, 1642:—"Plate and money is brought to His Majesty in abundance, and the coyners of his treasure carry upon wheels, and coyne travelling. It is a most excellent invention of Leniell, His Majestie's engineer, whom we thought to have been cut off in the last fight at Kinton."

On Friday (last week), Mr. Peter Cunningham,

a writer and antiquary of reputation, died at St. Albans, in the fifty-fourth year of his age. A son of Allan Cunningham, the poet, he was placed, at an early age, in the public service, from which he retired in 1860; after which date he resided chiefly in the country. His works were, "The Story of Nell Gwynne," a "Life of Drummond of Haworth," and the "Handbook of London." He also edited and re-edited several works of repute, such as "Horace Walpole's Letters," "The Works of Oliver Goldsmith," and "The Songs of England and Scotland."

A young specimen of the *Berardius arnuxii* has been cast ashore on the coast of Canterbury, New Zealand. It was thirty feet long. The skeleton has been prepared, which shows that it is a young animal, as not a single epiphysis is ankylosed. The cervical vertebrae, which in the old animal evidently form a compact mass, are still partially free. The first three vertebrae, including the atlas, are ankylosed, and of them the first two completely; and in the second and third the neural arches are as yet not completely united into one bone. It has ten ribs; and only one of the pelvic bones was lost in the preparation. It is only the second example of this zephyrus whale that has been seen.

A gentleman, who has made a rock-work, planted with ferns, in the front of his house, near Winchester, has placed up the following notice, and found it efficient: "Beggars beware! Scolopendras and Polypondiums are set here."

Mr. Cossens writes—"Permit me to correct two clerical errors in my hurried communication from Madrid; *La Revista de España* is published on the 15th and last day of each month, and the first number was issued in March, 1868."

The University of Bonn has gained in strength by choosing Rudolph J. E. Clausius, the eminent physicist, as her Professor of Natural Philosophy. To accept this appointment Clausius has migrated from Würzburg, where he had held a professorship subsequent to his departure from Zurich. He was one of the four whom the Royal Society elected last year into their list of Foreign Members.

We notice a curious mistake of Benj. D'Israeli, because, though it was pointed out in Charles Knight's "Table-Talk" in 1836, it remains unnoticed in the "Curiosities" of 1863. D'Israeli was translating from Pierre de l'Etoile. The subject is the remorse expressed by Charles the Ninth for the murders of St. Bartholomew. The king, as D'Israeli translates, says to his physician, "Draw from me my custode" (or large cap), that I may try to rest." The physician "gave orders that all should leave the king" except Latour, St. Pris and his nurse, whom he greatly loved, though she was a Huguenot. The king began to weep and sigh, and the nurse "approached the bed softly, and drawing away his custode" listened to his words of repentance. The truth is, that *custode* (probably *custodi*) was no more means a *cap* than a *custard*, but is the common technical word for the guard placed over a sick person whose sanity is suspected. The Queen-mother (Catherine de' Medici) placed a guard about her son's bed, to prevent his expressing repentance, and, above all, to prevent further communication with Henry of Navarre. The king ordered the keepers away; was obeyed in the first instance as to all but two, which two were withdrawn by his nurse. According to another account, Henry of Navarre was with the dying king up to the last; but our affair is only with the queer mistake which has lasted from '36 to '63.

The distance by the Pacific Railway from New York to San Francisco is 3,305 miles. The present price for a through ticket is 30*l.* 15*s.*; but it will be reduced next year, perhaps, to 23*l.* In either case the cost of diet will be 5*s.* What a price to pay for a long and most wearisome journey! great part of it through wild, unsettled country, and across two mountain-ranges. And suppose the train runs off the rails in the Indian territory, what chance will the passengers have against attacks by the redskins? It will be interesting to watch the growth of traffic on this great railway, and to note whether

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THE SOCIETY OF PAINTERS in WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 8 Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.
WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS in WATER-COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.
JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN. Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Servant in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMMART & CO.'S NEW EXHIBITION, 1, King Street, St. James's Square.—Admittance, 1s. Hours, Ten to Five.

The late GEORGE H. THOMAS.—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 163, New Bond Street, over the German Gallery.—Admittance, 1s.

GUSTAVE DORÉ—DORÉ GALLERY, 25, New Bond Street.—EXHIBITION of PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admittance, 1s.

SINAL, EGYP'T THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION of WORKS by ELLAH WALTON. Pall Mall Gallery, 45, Pall Mall (Mr. Wm. Thomas, 6), from Ten till Six.—Admittance (with Catalogue), 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admittance, 1s.

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FAR NIENTE,' painted in Florence, is NOW ON VIEW at Mr. MORLEY'S GALLERY, 24, Cornhill.

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Inductorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admittance, 1s.

SCIENCE

The Industries of Scotland: their Rise, Progress, and Present Position. By David Bremner. (Edinburgh, Black.)

The author of this volume believes that the Paris Exhibition revealed "the surprising progress made of late years by our foreign competitors in the industrial arts." In this, he only echoes the repeatedly expressed opinion of a great number of persons, with whom originated that lively discussion on technical education which prevailed before the general election, the meeting of Parliament, and the Irish Church turned public attention into other channels. Mr. Bremner very truly says, the discussion would have been much more profitable if the disputants had been more correctly informed of the actual state of, and of the progress recently made in, the industries of Great Britain. There is a want of logical sequence in the way in which this is put, but we presume the author intends to convey his impression that notwithstanding "the surprising progress" made by the manufacturers of the Continent by the aid of technical education, a better knowledge of the state of British industries would have rendered it clear that our manufacturers had made considerable progress without its aid. To give the disputants this knowledge, if we understand Mr. Bremner, so far as his own country is concerned, he has written 'The Industries of Scotland.' The hope is also expressed that similar volumes may be written for England and Ireland. We must be excused if we express our opinion that such works are not desirable. We should not have alluded to this matter at all, if the author had not so prominently done so in his Preface. He leads his readers to suppose that his purpose has been to show the relative positions in regard to excellence of manufactures at home and abroad.

After reading this Preface, with its reference to Bacon and "mechanical history," and the author's apology for a "few general reflections,"

we carefully cut our way through the volume, seeking for evidence to show us in what specialities the Scotch manufacturers had excelled, and in which industries they had fallen behind, our foreign competitors. We arrived at the last leaf without finding anything which had relation to the "surprising progress" referred to, or to the "actual state of and progress recently made in the industries of Great Britain" in comparison with it.

Turning to the 'Manufacture of Iron,' for example, we naturally expected to discover descriptions of such improved processes as would promise to ensure to the Scotch iron-masters a satisfactory rivalry with the iron-masters of Belgium and France. Instead of this, we have a description of the Gartsherrine furnaces, preceded by a slight sketch of the history and present state of the Carron Works, one of the oldest, but by no means the most advanced of the Scotch iron manufactories. 'Manufactures in Iron' again deals with the Carron establishment and the forges at Falkirk,—describes very nicely the process of puddling, dwelling on the severity of the labour, as also of the forging large crank-shafts; but not one word of those economic appliances—of the improvements in the material obtained, or in the finished manufacture—which enable Scotland, by cheapness and quality, to sell in the world's market more than 1,000,000 tons of pig iron annually.

The chapters on 'Ship-building' and on 'Railways' are tolerably satisfactory, as is also that on the 'Manufacture of Plate and Jewellery.' In connexion with this chapter, however, a very imperfect account of the search for gold in Scotland is given, and the statement hazarded "that from 500 to 5,000 ounces of gold per annum are produced by mines in the United Kingdom." There is a tolerably large margin allowed here; but as we are told that this is given on the authority of official returns, we can seek out the correct returns; we wish Mr. Bremner had done so. In 1863, the gold produced in the United Kingdom was 552 oz.; in 1864, 2,887 oz.; in 1865, 1,664 oz.; in 1866, 742 oz.; in 1867, 1,520 oz.; and in 1868, 490 oz. The lead-mines at Wanlock Head are named as producing silver, the more celebrated Lead-Hills mine, and others of less importance in Scotland, are not mentioned. We are told that the silver extracted from the lead of Wanlock Head amounts to from 6,000 to 8,000 ounces per annum. In 1865 the silver amounted to 5,584 oz.; in 1866, to 4,150 oz.; and in 1867, to 4,957 oz. So much for the trustworthiness of Mr. Bremner's statements. The chapters on the Woollen, Linen and Jute Manufactures are the best in the book; and those on Paper-making and Printing and Publishing will be read by many with considerable interest, as, indeed, they contain a large amount of curious matter.

Of chemical manufactures, although Scotland possesses some of the largest and most important in the world, we have not one word. The manufacture of mineral oil and paraffin, being but remotely connected with the production of chemicals, is excepted: indeed, the chapter devoted to this subject is chiefly "the story of Mr. Young's life and labours."

This volume is the result of a series of articles printed during last year in the weekly issue of the *Scotsman* newspaper. As such, they no doubt served the purpose intended; and if they had been gathered in their present form, merely as popular accounts of the branches of trade to which they related, it would have been our duty to have simply said that this volume conveyed a considerable amount of information, in a clear and popular style, to the reader; and for the general public, who may desire some knowledge of the several in-

dustries treated of, it must prove useful. We are, however, bound to add to this, after the promise in the Preface, that 'The Industries of Scotland' does not represent their "present condition." Perhaps, to be closely correct, we should say, it represents it superficially and imperfectly. Especially, those who may be induced to examine this volume in the expectation of finding how fully Scotch industry has maintained its place amidst the foremost manufacturers of the world, will be sadly disappointed. Again, those who desire to learn the actual state of our industries, with a view to some solution of the problem of the value of technical education, will cast this volume aside with a feeling of regret that a man who has gathered so much useful matter together should not have advanced a little further, and exercised more care in his inquiries, or that he should have departed from his first intention of restricting himself "to a plain narrative of judiciously chosen facts."

SOCIETIES.

ASTRONOMICAL.—*May 14.*—Admiral Manners, President, in the chair.—Dr. Brünnow, T. Cooke, Rev. R. Crowe, W. L. Lankester, and J. K. Laughton, were elected Fellows.—The following communications were announced and partly read: 'Opposition of Mars,' by Mr. Irgenson, 'On a Method of imitating the Transit of an Inferior Planet,' by Mr. Hollis, 'Remarks on Mr. Irgenson's Paper on Occultations,' by Mr. Plummer, 'On the Solar Eclipse of August, 1869,' by Mr. Paine, 'Determination of the Direction of the Meridian,' by Capt. W. R. Clarke, 'On a Sun Spot, May 1, 1869,' by Mr. Bidder, 'Probable Error of Greenwich Observations in Zenith Distance,' by Mr. Stone, 'Observations of Winnecke's Comet,' by Mr. Wortham, 'On the Period of η Argus,' by Prof. Loomis and Mr. Tebbutt, jun., 'On the Transits of Venus,' by Mr. Proctor, 'On Sun Spot, March 14, 1869,' by Mr. Browning, 'On the Preparations for Photographic Observations of Phenomena such as Transits of Venus,' by Major Tennant, 'Comments on the Preceding Paper,' by Mr. De La Rue, 'On the Solar Eclipse of 1871,' by Major Tennant, and 'Observations of Winnecke's Comet,' by the Rev. J. S. Perry.

NUMISMATIC.—*May 20.*—W. S. W. Vaux, Esq., President, in the chair.—The Rev. J. H. Pollexfen exhibited a copper coin of Carausius, found at Colchester, having on the reverse SALVS AVG. and a figure of Esculapius.—Dr. Freudenthal exhibited specimens of the new nickel penny and halfpenny struck for Jamaica; also three denominations of copper tokens, struck by the Ceylon Company (Limited), for the payment of workmen at the St. Sebastian Mills.—Mr. Smallfield exhibited a small MS. book of the middle of the last century, containing pen-and-ink sketches of coins and tokens. Under the name of King John are sketches of short-cross pennies, having on the obverse HENRICVS REX, some of which have since been proved to have been struck in the reign of John.—Mr. Corkran exhibited casts of some remarkable silver medallions of Severus Alexander and Elagabalus, of a copper medallion of Severus Alexander and Julia Mamaea, and of a rare gold coin of Olybrius.—Mr. Evans read a letter from J. Wingate, Esq., on a pattern of a groat in copper of Queen Anne, struck at the Edinburgh Mint of the year 1711, a date which is two years later than that of any known coins of that Mint.—Mr. B. V. Head read a paper, communicated by the Rev. C. W. King, M.A., 'On the True Nature of the Contorniate Medals, which he considered to have been used as περιστοι, ψηφoi, or draughtsmen, and not to have been struck as historical medals.—Mr. Head read a paper, communicated by Mr. S. F. Corkran, 'On some Remarkable Roman Medallions recently acquired by the British Museum.'

LINNEAN.—*May 24.*—*Anniversary Meeting.*—G. Bentham, Esq., President, in the chair.—A

the ballot for Council and Officers, Dr. H. C. Bastian, A. Grote, Esq., Dr. R. C. A. Prior, H. T. Stanton, Esq., and Dr. T. Thomson, were elected Members of the Council for the ensuing year; G. Bentham, Esq., was re-elected President; W. W. Saunders, Esq., Treasurer; and F. Currey and H. T. Stanton, Esqs., Secretaries.—The Financial Statement showed a balance of £245. 5s. 7d. in the Society's favour on the year's account.—The Secretary reported that sixteen Fellows and two Foreign Members had died, and that twenty-eight Fellows and two Foreign Members had been elected during the past year.—The special thanks of the Society were directed to be presented to Lady Smith, the widow of the Founder, for the very acceptable donation of a beautifully-carved Rhinoceros Horn, which had been sent to Linnaeus from China, in 1754, by M. Lagerström.

ZOOLOGICAL.—May 18.—J. Gould, Esq., V.P., in the chair.—The Secretary made remarks upon the additions to the Society's Menagerie during the months of March and April last, amongst which were particularly noticed a female Musk (*Moschus moschiferus*) from Cashmere, presented by Major F. R. Pollock, Commissioner at Peshawar, and an *Aelian* Wart-Hog from the Abyssinian Coast of the Red Sea.—Mr. St. George Mivart read a paper 'On the Classification of the Anurous Batrachians.'—A communication was read from Dr. F. von Müller, of Melbourne, Australia, containing a list of Birds periodically visiting the Botanic Gardens, Melbourne,—and one from Mr. E. P. Ramsay, of Dobroyde, Sydney, containing some further Remarks on the Cuckoos found in the neighbourhood of Sydney and their foster-parents.—Mr. R. B. Sharpe read a paper on the Kingfishers of the genus Alcyone, in which a full account was given of the seven known species of this group and their geographical distribution.—Mr. J. Gould exhibited and pointed out the characters of a new and very beautiful Humming-Bird, recently discovered by Mr. Whitley near Tinta, in the highlands of Peru. Mr. Gould proposed to call this species *Oreonympha nobilis*.—A communication was read from Dr. J. S. Bowerbank, containing the second and concluding portion of his Monograph of the Siliceo-Fibrous Sponges.

ETHNOLOGICAL.—May 25.—Anniversary Meeting.—Prof. Huxley in the chair.—The following were elected:—President, Prof. Huxley; Vice-Presidents, Dr. A. Campbell, Sir John Lubbock, Bart., E. B. Tyler, and T. Wright, Esqs.; Honorary Treasurer, H. G. Bohn, Esq.; General Secretary, Col. A. L. Fox; Foreign Secretary, Hyde Clarke, Esq.; Captain, W. Blackmore, R. Dunn, Major-General, Balfour, W. B. Dawkins, Capt. A. W. Clavering, Bart., Canon Greenwell, J. Dickinson, J. W. Flower, D. Forbes, Dr. R. King, Sir R. I. Murdoch, Bart., Sir C. Nicholson, Bart., Capt. Sherard Osborn, Capt. Burton, J. Mac K. Hughes, F. Hindmarsh, A. W. Franks, and A. R. Wallace.

SOCIETY OF ARTS.—May 19.—Sir G. Grey, K.C.B., in the chair.—The paper read was, 'On the Progress of the Colonies,' by Mr. J. Robinson.

PHILOLOGICAL.—May 21.—Anniversary Meeting.—A. J. Ellis, Esq., in the chair.—The Rev. H. Latham was elected a Member.—Thanks were voted to the Auditors, and to the Council of University College for the gratuitous use of their Rooms for the Society's meetings.—The following Members were elected the Council for the ensuing session: President, T. Hewitt Key, Esq.; Vice-Presidents, The Archbishop of Dublin, the Archbishop of Canterbury, the Bishop of St. David's, E. Guest, Esq., and T. Watts, Esq., British Museum; Ordinary Members, T. Goldstucker (Chairman), J. Payne (Vice-Chairman), H. Bradshaw, C. Cassal, E. B. Cowell, the Rev. Dr. B. Davies, Sir J. F. Davis, Bart., E. B. Eastwick, M.P., A. J. Ellis, J. W. Hales, H. H. Gibbs, E. R. Horton, Lord Lyttelton, H. Malden, J. A. H. Murray, R. Martineau, R. Morris, W. Wagner, H. Wedgwood, and H. B. Wheatley; Treasurer,

D. P. Fry; Hon. Sec., F. J. Furnivall.—The paper read was, 'On the Derivation of *Omnis, Uxor, Nurus, &c.*', by the President, Prof. Key.

PHOTOGRAPHIC.—May 11.—J. Glashier, President, in the chair.—The following candidates were elected Members:—Messrs. W. Cobb, E. G. Davenport, A. Hughes, A. J. Melhuish, W. Wainwright, jun., F. York and Capt. F. Pocklington.—A paper descriptive of 'A Simplified Process of Printing in Carbon and other Pigments,' by Mr. J. R. Johnson, was read.—Mr. Griggs exhibited a photo-engraving, by M. Garnier, and a photo-lithographed volume, Holbein's 'Dance of Death,' executed by Mr. A. Brothers for the Holbein Society.—Several reproduced copies of an early engraving were presented for distribution by Mr. Griggs.—A discussion then took place relative to the cause of injuries apparent in some large colloidion negatives in the possession of Mrs. Cameron.—Capt. E. D. Lyon showed a superb collection of photographs taken by himself in Southern India, and chiefly illustrative of the ancient temples and other archaeological subjects.—The Egyptian Syhnix and Pyramids formed part of a supplementary series exhibited by Capt. Lyon, who gave an account of his operations in India.—Some examples of photo-enamels on porcelain, executed by Greiner's process, were shown by Mr. Schmerl.—The Chairman exhibited the prize pictures of the Amateur Photographic Association, and called attention to certain clauses of the Artistic Copyright Bill as affecting the interests of photographers.

MEETINGS FOR THE ENSUING WEEK.

- TUES. Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.
Horticultural, 3.—General Meeting and Lecture.
— Anthropological, 8.—'Mental and Moral Distinctions occasioned by Difference in Sex,' Mr. Harris; 'Difference in Minds of Men and Women,' Mr. Allan.
THURS. Royal Institution, 3.—'Light,' Prof. Tyndall.
Royal, 4.—'Anniversary Lecture.'
— Linnean, 8.—'Notes on Thysanura, Part 4,' Sir J. Lubbock; 'Monograph on Polymorphinae,' Messrs. Brady, Parker and R. Jones.
— Antislavery, 8.—'Architecture of Suger and St. Hugh of Lincoln,' Mr. Parker.
FRI. Royal Institution, 3.—'Simplest Organic Compounds,' Prof. Odling.
Philological, 8.
SAT. Royal Institution, 3.—'Semitic Culture,' Mr. Deutsch.

FINE ARTS

ROYAL ACADEMY.

ANOTHER item of the group of remarkable pictures referred to in our last hangs close to Mr. A. Moore's *Quartet* (No. 483) in *The Old Gate* (485), by Mr. F. Walker, one of the most original of our painters. This picture has for effect that sunny and yet veiled brilliance which has been ere now happily treated by the painter, but never so admirably as here. For its subject we recognize that a lady—widow, it may be, of the lord of an old but decayed demesne—is passing through a gate which in broken statues bears noble armorials on its piers. She is attended by the affectionate observances of the people about,—regarded not heedlessly even by a rough "navvy," who, magnificent in form as young Hercules, strides along the highway to which the gate opens; the women salute her, the rough fellow takes his pipe from his mouth. The charm of the work is in its lighting, chiaroscuro, and colour, which are balanced with rare power. To a love, which we think excessive, for the second-named quality the artist appears to have sacrificed the solidity of some parts of his picture, as the figures to our right in front and the pier on our left,—both of these are needlessly flimsy in aspect.

Unfortunately hung too high for its brilliance to be appreciated at its true value and its sentiment recognized at full, is the coast picture of Mr. C. P. Knight, called *Bound for Melbourne* (494), and showing wide-winged ships loitering unwillingly for the tardy breeze that shall carry their loads of emigrants to the England of the southern seas,—a Britain that may be truly greater as well as merely bigger than our own. Mr. Knight's power of managing the light and substances of his work will be obvious to those who know the difficulty of relieving light in light. *Falmouth Harbour*—*Ships waiting for Orders* (703) is almost equally splendid; its effect is different in every respect, and it is rather more inconsiderately hung.—Not

far from 'Falmouth Harbour' is Mr. A. Moore's striking picture, *A Venus* (699)—a life-sized picture of a nude girl-Venus, standing, binding her hair by the edge of a bath, and in design one of the most original works here. The execution is at first sight, antipathetically to the subject, rough, yet one gets over this seeming defect in a very little time, and the real error of disproportion of the body to the limbs is more evident; also grows our sense of the artist's power in modelling so masterfully the contours, drawing the forms and grouping the tints and tones of this noteworthy picture. He has a rare enjoyment of beauty. In *Art* Mr. A. Moore is a youth.—We next consider the work of a veteran, the ever-fresh, nature-loving Mr. Linnell, whose picture, *The Lost Sheep* (400), needs no exposition for its long familiar powers, its potent colouring and learning in atmospheric gradations and changes.

The next group of painters has another inspiration, other orders of mind and Art, from those of the above. *Music during a Banquet* (471), by Mr. A. B. Donaldson, is unfortunate, like his *Vespers* (376), in lacking clearness of colour. With all the richness of these pictures, they are "dirty" in tones and tints; and their studied appearance is apparent, not real. The elements of both are well put together, in a conventional, obviously artistic fashion; but they need refinement of feeling as well as of execution to be apt to the subjects: see the unpleasing greenness of the half-tones in the flesh in the former, their heaviness in the latter. This painter is a woful draughtsman, and his execution is so crude that one looks almost in vain for expression.—There are dramatic elements in the picture by Mr. G. H. Boughton, which is styled *The March of Miles Standish* (493); but it lacks the sentiment of former works by him even more than their softness, apt chiaroscuro and satisfactory colour. The subject is a bad one.—It would be hard to find here anything weaker in thinking and Art than Mr. J. C. Horsley's *A Secret Interview* (498). His *Gaoler's Daughter* (176) rivals, but does not surpass, this production in wanting purpose and "painting."—*Sick and in Prison* (751), by Mr. W. Gale, is carefully wrought, as is usual with him, and has been carefully, if not very vigorously, thought out.—*The Penance of Dr. Johnson* (768), by Mr. E. Crowe, shows with perfect clearness the subject the artist has chosen. The Doctor is standing bareheaded, in the wet, on an Uttoxeter market-day, and in the midst of the people. This exercise of virtue was self-imposed on account of the disobedience of the penitent to his father. There is much sound work and capital rendering of expression here. The picture is a little hard and opaque.—Near this is the *Sultry Hours* of Mr. J. T. Linnell (789) and the *Wide Waters* of Mr. J. Brett (773)—noteworthy, but very different pictures. See the *Entrance to Yarmouth Harbour* (507), by the latter; also, *Autumn Evening on the Thames* (534), by Mr. S. P. Jackson.—*The Figure in Armour* (521), by Mr. S. Whiteford.—Mr. H. Fantin's admirable pictures, Nos. 495 and 500, both styled *Fruit and Flowers*, are equal to former such pictures by this charming painter.

The following paragraph refers to water-colour drawings. *The First Impression* (583)—a girl student looking at a drawing, by Mr. A. T. Derby, is very good.—*Déjeuner* (582), by Mr. J. Stirling, shows an old woman eating during an interval of field labour,—has capital colour, much character and solidity of handling.—*At the Opera* (619), by Miss C. M. Brown (not Mrs.)—a beautiful lady seated in a box—is very powerfully painted, expressive and rich in colour to a marked degree; but it is slovenly in parts; the head is absurdly small; the shoulders are not to be accounted for.—Mr. J. Knight's *Evening, near Quimper, Brittany* (639), and *Bretton Peasants* (648), are diverse studies of landscape, with remarkable success in rendering their effects; but they are rather flat, monotonous and unsubstantial. In the former are some excellent points of colouring.—One of the most original pictures in this order of execution is Mr. W. B. Scott's representation of the *Rending of the Temple Veil* (525). The attendants of the great altar supply by their expressions, which are rendered with extraordinary power, the most striking

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elements to this very striking design. The force of the artist's conception moves us at once, as a well-known voice wakes one in a day-dose, when we pass untroubled in the hearing of thousands of unknown tones. Thus we go, not without weariness, before score after score of well-meant pictures, of silly pictures, of vile pictures—such as no sane critic should see—until here again are the voice and the work of a man! But it is the work of one who cares not to do himself justice, of a true painter who is prolific of design, wealthy in invention, and here, at least, a master in composition, having such power in representation that one wonders at the shortcomings of the picture, which contains, for example, subtle drawing like that of the flash of lightning, which, as with the swinging of a scythe of white fire, sweeps round the altar, the sacrifice and the priests, while the heavy curtains are borne outwards in vast folds, and the rent veil reveals whatever it be that the terrified priest stares upon as he holds by the horns of the altar.

Other water-colour drawings attract us here. Among these is Mr. H. Holiday's *Ave Maria* (519), a cartoon for one of the life-sized pictures on the east wall of All Saints Church, Notting Hill. Such a thing for such a place as would make our grandfathers rub their eyes and—paint it over. —*The End of the Chapter* (595) is a pretty drawing by Mr. Millais.—*A Grey Day*, Pangbourne, (635), by Mr. C. R. Astor, is worthy of applause for its delicacy and truth. See, by the same, *At Criccieth, North Wales*, (642).—Mr. H. Darwall's *Holme Moor* (682), shows an evening effect with richness of colour; a finely expressive drawing. On the whole this collection of water-colour drawings disappoints us greatly. We trust that oil painters will supply defects in this gallery in years to come.

Gallery IX. contains paintings and crayon drawings. Most of its contents of value in the former mode of Art we have already noted. Beside these remain Mr. F. Sandys' admirable portrait of *Mrs. Barstow* (714). Mr. W. H. Hunt's *Portrait of a Lady* (708), which, like its fellow, *The Birthday* (106)—a lady bearing anniversary gifts—is marked by the masculine art of the author in a manner which is unfortunate in excess.

Mr. Alderman Agnew (738), by Mr. J. P. Knight, is a striking piece of official portraiture; see likewise other works by this well-known portrait painter.—Mr. H. Dawson's noble landscape, *London from Greenwich Hill* (732) is unfortunately hung where its details are undiscernible; its spaciousness, solidity and vigorous treatment distinguish it. As we have described this work before, *Athenæum* No. 2158, it will be needless to write more of it in that respect. Mr. Dawson's pictures of the Houses of Parliament and other parts of London from the Thames are well known to students, and have been engraved. That now added to the number surpasses all.—Mr. H. Wallis's *January Morning* (745) should not be overlooked.—Mr. Gale's *Woman of Nazareth* (777) has a pretty face.—*Fairy Glen* (784), a landscape, a cascade, by Mr. G. S. Rowley, shows great care and delicacy in painting, sound sense of local colouring everywhere but in the water, which is dark. The picture wants light. Here is, nevertheless, promise of a good landscape painter.—Among the "interiors," which are few in number, two appear most worthy of notice. These are *The Room of Antiquities, Louvre* (825), which is gloomily treated, but very fine in tone and airiness, the great quality of this class; and Mr. H. W. Brewer's representation of *Hildesheim Cathedral* (828). The latter is a picture that abundantly lacks "colour" and is deficient in solidity in the foreground: see the stalls on our right. But noble compensation may be found for these shortcomings in the rare atmospheric fidelity which has succeeded so well with the vault and its windows, seen as they are in light that seems silvery.—Near to this picture hangs Mr. John Faed's *John Anderson my Jo* (824)—a capital subject, treated with a power and humour worthy of the artist's name. This able and conscientious painter would, perhaps, receive more public notice if he did not "live in the light" of his brother's great renown.

In taking a last turn through the picture galleries

we become aware that some works worthy of encouraging notice have escaped our rapid survey. Mr. G. A. Storey has sent us three examples, all showing care and progress. *The Old Soldier* (62) is a fine bit of pathetic comedy, after Sterne.—Mr. Stirling has travelled far for his subjects—all the way to Fez and Morocco; and his three illustrations of Arab life—*Al-Sok* (71), the *Déjeuner* (582), and the *Water-Seller* (772)—have the glow and freshness of the African land about them. We have seen nothing from Mr. Stirling's pencil equal in merit to these sketches.

We fail to see any difference, except in scale, between Mr. B. Foster's *Surrey Lane* (829), a work in oils, and the innumerable popular water-colour drawings of his with similar subjects.—*The Escape of Queen Henrietta* (854), by Mr. G. H. Burr, with striking colour and much dramatic force, represents one of the perils of that woful woman.—*Jalousy* (836), a sailor with two sweethearts, mutually jealous and spiteful, by N. Fagerlin, abounds in character, and is rich in expression.—In Mr. J. Clark, we thought a new pathetic and humorous painter of genre subjects had arisen when his first capital work appeared. Here is a picture (855) which is not unworthy of him; but marred for our disappointment by representing the same models and the same order of life as before. The subject is novel for Mr. Clark, being an illustration of *Crumbs from a Poor Man's Table*,—a family at a meal. It is very pretty and homely, but rather trite.—*A Tempting Dish* (861), by Mr. H. Coudery, is capital in showing kittens at a fish-bowl.—Mr. E. W. Cooke has several diagrams here. His best picture is *A French Sloop entering the Harbour of Tréport* (863), and shown with characteristic spirit in design; the water is either glass or ice, we cannot tell which.—*Home again* (911), by Mr. W. Ouless, a husband's return, is truly pathetic in the expressive action of the man and wife, who sit in a chamber conversing. The accessories are capitally painted, although the whole is a little hard; a true study of the highest character in its kind, its sole defect we have named is no bad sign if the painter be young.

Among the engravings which we have occasion to name are the following. *Cain and others* (1086), woodcuts, by Dalziel Brothers.—*On the Seine* (1090), etching, by Mr. A. Ditchfield.—*A Rough Passage, from Nature* (1093), by Mr. F. S. Haden,—a series of Etchings, *Studies* (1096, 1104, 1105, and 1111), by Mr. Legros, which exhibit the truest and finest quality of their art, chiaroscuro at its gravest and simplest. By the same is *The Death of St. Francis* (1103), a noble work: see also the powerful effects of Mr. E. Edwards, *The Thames Embankment* (1099) and *London* (1100); likewise Mr. T. Landseer's *Deer of Chillingham Park* (1102), a very fine example, and *Wild Cattle* of the same (1106), by the same.—We miss works by Messrs. J. H. Robinson, Doo, Vernon and Jeens among engravers, and by Mr. Whistler among the etchers.—Mr. S. Cousins sends a portrait of *Sir T. Watson* (1097). Mr. R. J. Lane a portrait of *Sir E. Blackeney* (1098).—Mr. T. O. Barlow contributes *Sleeping* (1130), after Mr. Millais.—Notice the remarkable charcoal drawings, *View at Cannes* (1132) and *San Raphael* (1134), by Mr. J. J. Bellel.

Among the architectural drawings should be studied, for their local interest, if not for their beauty, Messrs. Banks and Barry's *Burlington House New Buildings* (968 and 972), and the *Intended Design for the Future Adaptation of Burlington House* (1141), by Mr. S. Smirke.—Mr. Street's churches at Toddington, and *Bournemouth* (989 and 988), are noble and grave.—The new church for Kensington, by Mr. G. G. Scott (982), is interesting; if not very novel or supremely beautiful, it is good commonplace. Superior to this is the *Glasgow University Buildings* (977), by the same.—Mr. Waterhouse sends another *View of Manchester Town Hall* (986)—one of the most striking illustrations of that very striking work: see also No. 999, *One of the Angle Staircases* of the same building.—We feel so keenly the lack of spirit and character in Sir M. D. Wyatt's designs for *Ighfield Place, Sussex*, (984, 1017), and recognize so readily their trim and "educated" graces, that our interest is at zero with regard to them. We

miss the works of some of the ablest architects of the day at this gathering. Among these are none so conspicuously absent as those of Mr. Butterfield. Mr. E. M. Barry sends nothing.

Insufficiently as Architecture and Engraving are represented here, Sculpture is hardly better displayed. Mr. Foley is absent, as he has been for many years past, since 1861. Is this fair? If Mr. Foley has quarrelled with his brethren, or they have quarrelled with him, he has no business to quarrel with the Academy Exhibition, but is bound to support it. Of public works of the first class there are few representations here. Mr. Woolner's 'Lord Palmerston' will soon appear at Westminster; so he probably thought it superfluous to show that very remarkable work now. His 'Mr. Sassoon' was at South Kensington lately. He sends several busts; among them that of Mr. Gladstone (1268), which was described some time since; also the beautiful statuette, *Ophelia* (1248), to the charm of which we have already testified. Among "outsiders" absent, if ever present, is one of first-rate ability, Mr. A. Stevens, who is reported to be still engaged on the Wellington Tomb for St. Paul's—a work which annually appears in the Civil Service Estimates, and this year for 2,800*l.* (Class I, section 23.)—Mr. Durham sends his characteristic *Sketch for a Statue of Harvey, for London University* (1198), and the like of a *Statue of Sir I. Newton* (1200); also two busts.—On the whole, the most valuable group here is that by M. P. D'Epinay, *The Youthful Hannibal struggling with the Eagle* (1208). This is a fine work in all respects, composed with consummate skill, so as to look vigorously from all points of view, wrought with great learning and care in the forms and surfaces. As to these respects, see the arms and thighs: the left thigh is admirable. It is a model for English sculptors.—*The Monumental Effigy of the Countess of Devon* (1206), by Mr. E. B. Stephens, is simple and grave, but not carried out so thoroughly as we desire such works to be.—Mr. Fuller's *Jael* (1190) is coarsely wrought, common in execution and design.—Mr. Bell's *Imogen entering the Cave* (1210) suggests a half-witted girl.—Mr. Redfern's *Fortitude* (1213), for the Prince Consort Memorial, is commonplace in its allegory, and its drapery very unfortunate.—Mr. J. W. Wood's *Return from the Chase* (1220) is a nicely-conceived figure.—Mrs. Thorneycroft's *Young Cricketer* (1226) has much spirit and tolerably good execution.

FINE-ART GOSSIP.

AMONG the pictures unhung at the Royal Academy this year was an oil painting, 'The Shadow of the Cross,' by Mr. P. R. Morris, Gold Medallist and Travelling Student of the Academy. Since the return of the work to the artist, it has been purchased by Miss Burdett Coutts.

In a recent fire at Manchester, the studio of Mr. G. E. Tuson, now there for the completion of some commissions, was among the portions of the building damaged, and several pictures were damaged. The large picture, for the new Town Hall, of the Sultan receiving the Manchester deputations at Buckingham Palace, was the only one insured; but it is only partially injured, and admits of restoration.

Among works of Art rejected at the Royal Academy this year, although produced by able painters whose names are known to students, none were in our opinion more worthy of applause than the landscapes of Mr. Inchbold, a man of very original views and remarkable power. We, and all who may interest themselves in the matter, or desire to see fine landscapes, have been invited to view these pictures at the house of Dr. Radcliffe, 25, Cavendish Square. One painting represents a hazy morning, very early, upon the sea, as visible from the Lido, Venice, when the fishing boats with their brilliantly-coloured sails are returning. The city is foreshortened; Murano and Torcello are on the extreme right; the hills near Verona are on the opposite side of the picture. Another picture has extraordinary expressiveness and poetry in representing Stonehenge, most mystic of buildings, as seen under a sunset so fiery that its ardour

blinds, so to say, the firmament of deepest blue in the lustre of rich golden clouds. Apart from splendour, the colour of this work is pathetic in grandeur, and the composition of its elements, as in the clouds above the immemorial stones, gives a weird aspect to the whole, which impresses the memory and excites the fancy of an observer.

We have received from Messrs. Chapman & Hall Mr. Alfred Bates Richards's poem, 'Medea,' with a photograph from the admirable picture, which is now in the Royal Academy Exhibition, by Mr. F. Sandys, one of the "rejected" of last year. As we have already expressed our admiration for the painting, both last year and of late, it will not be needful to say more with regard to the source of the poet's inspiration, which is, to use the writer's own terms,

Weird, wild, mysterious, subtle, dire.

Mr. Richards's poem is exactly such as one would expect to result from the working of the impression produced by such a picture upon a poetic temperament. Many of Mr. Sandys's admirers will read it with deep pleasure; none will leave it without a rich idea of the author's powers of thought and expression. There are many graceful, many passionate, many pathetic, many sorrowful passages in the book. It has a great merit in being not too long, and the distinction of being extremely varied in thought; its style, or rather strain of feeling, is a little monotonous. The book is beautifully "got up," and the photograph is highly satisfactory.

We have received from the Holbein Society (Trübner, London; Brothers, Manchester,) the first of the series of fac-simile reprints of the great artist's works, by which it is intended to illustrate his genius and skill. This consists of 'Les Simulacra Historiées Faces de la Mort,' commonly called 'The Dance of Death.' The text of the volume, published at Lyons in 1538, has been translated by Mr. H. Green, who was thus better occupied than with the dreary 'Emblemes' of Whitney, which we reviewed some time ago. Both text and illustrations have been copied by photolithographic means, so as to produce a fac-simile of the work from end to end. Besides the text, illustrations and translations, the new volume contains many valuable notes and an Appendix, with fac-simile transcripts from some of the prints in the 'Imagines Mortis' of G. Amylius, Lyons, 1545, and Cologne, 1566, so well known to students of 'The Dance of Death,' and so important in connexion with the other portions of the work. To complete our enumeration, here are fac-similes of plates from 'Simolachri,' &c., Lyons, 1549—an account of the various editions of the 'Images of Death,' by Holbein, and a good Index. The chief matter for our consideration is how far the process of copying the original cuts in the Lyons volume has been successful. We are glad to say that on the whole the result before us is excellent. It might be made much better by selecting impressions from a large number to form a model volume, and omitting the less fortunate specimens. In the copy sent to us are not a few defective transcripts; in another there may be more, in some fewer. On the whole, the volume is a treasure, procurable at small cost, handsomely produced, and superior to formerly-published copies; far better than the etchings by Hollar, and surpassing the very good copies that were made by Bonner and Byfield for Douce's edition. The next issue of this series will consist of the 'Bible Figures,' by Holbein, one of the finest works of Art.

Messrs. Christie, Manson & Woods sold on Friday, the 21st instant, the under-mentioned drawings in water colours:—C. Fielding, Loch Lomond, 65*t.* (Thomas),—Mr. B. Foster, A Landscape, 189*t.* (Ward),—D. Cox, Cadet Idris, from the Dolgelly and Barmouth Road, 40*t.* (Barlett),—S. Prout, Wreck of the "Betay Cains," 85*t.* (Thomas),—Mr. F. Tayler, Travelling Highlanders, 151*t.* (Thompson). Picture: Mr. A. H. Burr, Youth and Old Age, 115*t.* (same).

The same auctioneers sold, on the 22nd instant: Drawing: Mr. B. Foster, A Landscape, 59*t.* (Haines),—Pictures: Stanfield, A Ferry-House near a River, 152*t.* (Walker),—Mr. T. S. Cooper, A Mountain Snow-Scene, 152*t.* (same),—Turner, Newark Abbey

on the Vey, painted for Lord De Tabley, in the Lawrence and Alnutt Collections, 1,302*t.* (Agnew); Dover, 735*t.* (same),—W. Müller, The Avenue of Sphinxes at Luxor, 141*t.* (Harrison),—Mr. T. S. Cooper, A Sunny Day, 220*t.* (Walker),—Mr. Linell, The Disobedient Prophet (International Exhibition), 756*t.* (Farrer),—Mr. T. S. Cooper, Cows and Sheep, 127*t.* (Palser).

MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—MONDAY NEXT, May 31, St. James's Hall, Eight o'clock.—Symphonies: Haydn, La Reine de France, and Beethoven's Grand in B Flat, No. 4; Introduction, "Lohengrin" (Wagner); Mendelssohn's Violin Concerto, M. Vueltex, Pianoforte; Franck's "Vox Clavium"; Schubert's Voice of Spring, Mr. Seelye, 10*t.* 6*d.*; and Balcony, 7*t.* Tickets, 3*s.* and 2*s.* 6*d.* Lamborn Cook & Co., 63, New Bond Street; Chappell, R. Ollivier, Mitchell, Hays, and Prowse; Austin's, St. James's Hall.

MUSICAL UNION.—EBERHOLDSTEIN and LEOPOLD AUER, TUESDAY AFTERNOON, June 1, at St. James's Hall.—Quintet in G, Spohr; Sonata Appassionata, Beethoven; Quartet; "God preserve the Emperor," Haydn (demanded); Pianoforte Solos, various, Rubinstein, his last performance this season. No persons admitted without a ticket, and no more applications for free tickets can be received after June 1, 10*t.* 6*d.* each, may be had at Lamborn Cook & Co., 63, New Bond Street; Chappell, R. Ollivier, Mitchell, Hays, and Prowse; Austin's, St. James's Hall.

EARLY APPLICATION FOR THIS IS ADVISED.

MADAME ARABELLA GODDARD'S SECOND PIANOFORTE RECITAL.—To take place on FRIDAY, June 3, at Three o'clock precisely, at St. James's Hall. The Programme will comprise: Sonata by Dusek (first time); Studies by Cramer, Steibelt, Ries and W. S. Bennett (first time); Fugues by Eberlin, Scarlatti, Handel and Bach (first time); Hummel's Grand Sonata in D Major, Op. 106; Romance, Mr. Carvalho; Adagio, Mr. Mitchell; Schubert's Romances; Henry's Impromptu by Chopin; and Songs by Schubert, Haydn, Spohr, E. Sullivan. Vocalist, Miss Anna Edmonds; Accompanist, Mr. Benedict.—Reserved Seats for a Single Recital, 5*t.*; Balcony, 3*s.* 2*d.* Area, 1*s.* to be obtained of Madame Arabella Goddard, at her Residence, 26, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and of Mr. Austin, at the Ticket-Office, St. James's Hall.

MISS EDITH WYNNE'S FIRST GRAND CONCERT, THURSDAY EVENING, June 3, Eight o'clock, St. James's Hall.—Soft Seats, 2*s.* 6*d.*; Stalls, 1*s.* 6*d.*; Boxes, 2*s.* 6*d.*; Admission, 1*s.* Lamborn Cook & Co., 63, New Bond Street; Chappell, 50, New Bond Street; Ollivier, 19, Old Bond Street; Keith, Prowse & Co., 48; Cope & Hays, 4, Royal Exchange Buildings; Austin's Ticket Office, St. James's Hall, 2*s.* Piccadilly; and of Miss Edith Wynne, 13, Bulstrode Street, W.

MRS. JOHN MACPHERSON'S GRAND MORNING CONCERT, St. George's Hall, NEXT FRIDAY.—Mdlle. Leibhart, Misses Banks, Edith Wynne, R. Henderson, Sinclair, Emmett, Madame Patey, Madame Sainton-Dolby; Messrs. Cummings, Garcia and Patey; Messrs. Benedict, Randegger, Walter Macfarren, Violin, M. Sainton, Piano; Mrs. John Macpherson, 7*s.*; Balcony, 2*s.*; Area, 1*s.*—Tickets at Austin's, 2*s.* Piccadilly.

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in C minor—a work which, in the masterly conduct of the fugue in the first movement, in the sustained dignity of the adagio, and in the playful grace of the allegretto, challenges comparison with the very greatest writers. Mendelssohn's fugue, again, with its prelude, in B flat, is particularly strange to the platform of a concert-room, and yet the manner in which science is here lighted up by genius deserves to be generally appreciated. Fugues by Albrechtsberger and Handel, studies by Hiller, Hummel, Moscheles, and Dr. Bennett, and various movements, complete in themselves, by Steibelt, Field and Chopin, made up a rich programme, which, nevertheless, was not over-long. Madame Goddard manifested remarkable versatility in adapting her playing to the genius of each individual composer. Miss Annie Edmonds divided by various songs the groups of instrumental pieces.

There is a manifest desire on the part of the Crystal Palace Directors to raise the character of their Summer Concerts. These are no longer exclusively devoted to excerpts from well-worn operas. Thus, at last Saturday's concert, the Shepherd's Chorus, from Schubert's 'Rosamunde,' the antiphonal Chorus, from M. Gounod's 'Reine de Saba,' and the scherzo from the 'Reformation Symphony,' were included in the programme. A Madlle. Karen Holmsen, a mezzo-soprano of great compass, made an unusually promising début.

Among the benefit concerts of the past week may be mentioned that given by the gifted Le Jeune boys, and that by M. Faque, the excellent violoncellist.

ST. JAMES'S.—The second appearance of M. Lafont was made in the 'Mademoiselle de La Seiglière' of M. Jules Sandeau. This piece, founded upon a novel of the same name, is the first dramatic venture of its author, and was originally played in 1851 at the Comédie. It is an original and a powerful play, bearing proof, like many preceding works from the same pen, of the influence exercised over M. Sandeau by his long and close intimacy with George Sand. Its leading personage, the Marquis de La Seiglière, is sketched with wonderful care, and is one of the most distinct and truthful characters which modern fiction has produced. In England, a character like the Marquis has no existence; in Ireland, something of the same kind is not uncommon. A hundred years ago the aristocracy of Continental Europe was made up of men of his type. But the Marquis has lived a century too late, and has carried into modern days manners and modes of thought which belong to pre-Revolutionary epochs. For him the Revolution has scarcely an existence. It was an outbreak like that of the Jacquerie; and, unfortunately, was successful for a time. Being over, things resume their original position, and go on as before. Circumstances have fostered this feeling in the old man's mind. When the revolutionary storm swept over France, the Marquis withdrew to Germany, where he stayed until its fury was quite spent. He returned with his monarch after the banishment of the Emperor, whom he styles M. de Napoléon, and re-entered into possession of his estates. Such exceptional good fortune was, of course, due to something more than accident. The Seiglière estates were confiscated during the revolution, and were purchased by Thomas Stomyl, a man who had previously resided upon them as a farmer. Before the Marquis returned, news had been received by Stomyl that his only son had been lost in the Russian expedition. The old man, now childless, had so little enjoyment of his property, that he was without difficulty persuaded to make a present of it to its late possessor. Very graciously, after the old seignorial fashion, the Marquis accepted the gift, or, as he was pleased to consider it, the restitution, contenting himself, however, by way of acknowledgment, with a pleasant and condescending smile to the donor whenever he met him, but allowing him, with superb ingratitude, to die poor and almost unbefriended. Occupied with the pleasures of the chase, and finding his most serious business in the arrangements for his daughter's wedding, the Marquis, at the opening of the plot, leads a thoroughly selfish and contented life, marvelling

who in the world can be so ungrateful as not to admit that this is the pleasantest "of possible worlds." A stranger arrives, and, pleading business as an excuse, demands to see him. The Marquis declines to grant him an interview: "Je n'ai point d'affaire, et celles d'autrui ne m'intéressent pas." But this stranger proves to be a claimant for his estates, and the Marquis in the end is forced to receive him. He is the son of Stomyl, supposed to be dead, but at length released from confinement in Siberia. His life, by the Code Napoléon, renders invalid the dotation of old Stomyl. Though the disdain of the Marquis for the Code is like that of an Irish squire of the old time for a process-server, he is obliged to respect its provisions, and at one time his hold upon his ancestral acres seems very slight. But Hélène, his daughter, proves his good angel. Her voice and smile, and more than all the fact, which is made known to the new comer, that she had tended his father and been with him when he died, win him to gentler plans of procedure. The Marquis learns to like him, in spite of their constant quarrelling concerning the merits of Napoleon as a general. A marriage accordingly is arranged, the mere mention of which would at one time have roused the Marquis to rage. M. Stomyl takes the name of La Seiglière, and the estates remain with their original proprietors. Simple, interesting and delicately evolved, the plot is chiefly valuable as a means of elucidating the character of the Marquis de La Seiglière. Others of the *dramatis personæ*, the Baronne de Vaubert, a woman scheming to marry her son to Hélène, and M. des Tournelles, an ambitious and unscrupulous advocate, in particular are well drawn. But the Marquis is the centre of the play. M. Lafont is fitted in all respects for this part, which was originally played by Samson. The light-hearted selfishness and vanity of the nobleman were admirably depicted, and his childish ignorance and fatuous self-content were accompanied by aristocratic dignity. The impersonation was void of exaggeration and little affected by the mannerisms with which almost all comic acting is beset. The entire performance must be ranked among the most successful that have been given during the present season. Madame Larinet as *La Baronne*, and M. Maurice Costa as *Des Tournelles* were both good. M. Paul Cléves, of the Odéon, who has apparently replaced M. Ch. Lemaitre, was a great improvement upon his predecessor, and played the part of *Bernard Stomyl* with intelligence and ease.

Le Baron in 'Nos Bons Villageois' is a rather colourless personage, offering less scope to an actor than either of the characters in which M. Lafont has previously appeared. Characterization, like invention, is not a strong point with M. Sardou. Scarcely one of the many successful pieces M. Sardou has produced has a thoroughly original plot, or a character that is other than a lay figure cleverly made and disposed. The idea that underlies 'Nos Bons Villageois,' that of the strong dislike of the peasant for the Parisian who acquires possession of the soil, is too deep for a mere dramaturge such as M. Sardou has hitherto shown himself. One finds it in the greatest work of the master of French fiction, 'Les Payans' of Balzac. treats entirely, and with wonderful subtlety, of the species of antagonism M. Sardou depicts, while the inconveniences to which such antagonism leads form the subject of a clever little poem by M. Nadaud, entitled 'Une Idylle,' which undoubtedly suggested to the author of 'Nos Bons Villageois' much of his method. The causes leading to the hostile attitude assumed by the peasant towards his landed proprietor are thus explained by the baron: "Quelle est l'idée mère d'où dérivent les pensées des villageois?... Celle-ci!... La terre est au paysan!... Ceci (il frappe du pied le sol) est son héritage naturel, créé par Dieu dans le seul but de lui produire une grande quantité de légumes, à seul fin qu'il nous les vende trop cher!... Mon pare!... Mes pelouses!... Terrain qui serait très propre à la culture des pommes de terre, et qu'on lui gaspille." The clever story by which this theory is illustrated has been once exhibited in an English version, and is tolerably familiar to English readers.

'Nos Bons Villageois' is a wonderful specimen of adaptation. Comic and serious interests are

admirably blended; the play progresses artistically to the climax; the disposition of the various characters is very clever, and the results to which it leads are unexpected; while everything, even to points of mere detail, to the least significant response of the least important character, is studied and appropriate. But the play, as a whole, remains ignoble in intention; and its exceeding popularity is little gratifying or reassuring to lovers of dramatic art. M. Lafont resumes the part of the Baron, of which, at the first production of the play in 1867 at the Gymnase, he was the original exponent. He gives a clever picture of the rather commonplace type of Frenchman whom M. Sardou has depicted, and lends equal force to the graver and the lighter scenes in which he appears. The entire representation, considering how severely the play taxes the resources of a company, was creditable.

HAYMARKET.—Mr. Morton's farce, 'A Regular Fix,' has been revived at the Haymarket, with Mr. Sothern in the part of Mr. Hugh de Bras, originally played by Mr. Charles Mathews. Mr. Sothern depicts very comically the shifts of the man who to escape from the pursuit of bailiffs enters into the house of a stranger and has to make good his foot-hold by lies innumerable and unsurpassable impudence. After the farce, 'High Life below Stairs' was performed, with Mr. Buckstone as Sir Harry. The minuet was cleverly danced by Mr. Kendal as The Duke, and Miss Fanny Gwynne as Lady Charlotte.

MUSIC IN GERMANY.

Leipzig, May 19, 1869.

In my last, an extract from which I was pleased to see in your columns, and which extract, brief as it was, did not fail of being pounced upon by a certain penny-a-liner here, who caters for the local paper, the *Tageblatt*, and was there made much of as coming from the first London journal of Literature and Art, I could only speak from hearsay about the improvement effected by Laube in our theatre. This time I have convinced myself of the truth of the report current both in society and in the press. Last evening I went to see the second representation of 'The Macabees,' by Otto Ludwig, which Laube was the first in all Germany to get up for the stage during his management of the Burg Theatre, at Vienna, and has now brought out here. The tragedy, though probably wholly unfit for the English stage, where a biblical subject would scarcely be tolerated now-a-days, whatever may have been the case in the age of the Mysteries, is one of the most powerful of modern dramatic productions in Germany. From the nature of the subject, however, it presents a series of historical tableaux rather than a genuine dramatic development; indeed, it has been justly objected by critics that the subject is epic rather than dramatic. Other faults, too, have been found with this tragedy, such as the want of concentration of interest, it being divided between the hero, Justa, and the heroine, the mother of the Macabees, and the like sins against the aesthetical canon; but whatever may be said against the piece itself, there can be and is but one opinion as to the performance of it on our stage. It comes as near perfection as can be. The *mise-en-scène*, the artistic grouping, the *ensemble*, all these leave nothing to be desired, and the acting of Mr. Herzfeld as *Judah*, coupled just now with that of Miss Berg, of the Graz Theatre, as *Leah*, is most effective.

I may also mention that I had the widow of the accomplished author, who had come from Dresden on purpose to witness the performance of her late husband's chief work, for my neighbour in the box where I sat.

English travellers, passing through Leipzig, should not neglect to see this drama, if it happens to be performed during their stay here, however brief.

D. ASHER.

MUSICAL AND DRAMATIC GOSSIP.

'Eva,' a new drama adapted from the French by Mr. Webster, jun., will be produced at the Adelphi Theatre on Monday next.

A Cambridge journal speaks in high praise of the anthem written expressly by Prof. Bennett for the opening of the new chapel of St. John's College.

In Boston they have gone to work more practically than we in England in the matter of adopting the normal diapason. A concert has been given with the object of raising a fund with which to purchase new wind-instruments of the French pitch.

The season in the above named city is now over, the Americans, in common with every other civilized people, with the single exception of ourselves, deeming the winter to be the most fitting time for shutting themselves up in hot concert-rooms. The high character of the musical entertainments given was kept up to the very last. In New York there have also been many noticeable performances, Rossini's Mass being among the last. Madame Parepa-Rosa, who has long been ill, has reappeared in both cities.

The burlesques now played in America by English companies are studded with lines laudatory of American statesmen, and expressive of the opinion that England should be made to pay in full all American claims. These miserable shifts are as powerless to bring popularity to the enter-tainments as the indelicacy of the costumes, against which the more respectable of the American journals remonstrate.

A version of M. Sardou's drama of 'Patrie' is about to be produced at the Grand Opera-House in New York. The translation has been executed under the immediate supervision of the author, who has also supplied designs for scenery, costumes and the like.

Madame Saxe, who has just reappeared at the Grand Opéra in her own character of Meyerbeer's 'Africaine,' is to leave the French stage on the 1st of September. She is engaged to sing in Florence.

An instance of the very different way in which they manage these things in France may be noticed in the announcement that 'La Petite Fadette' is in active rehearsal at the Opéra Comique, and that it will be brought out about the middle of August. Three months to get up a comic opera! This must seem great waste of time to the London managers, who would undertake to produce any opera under the sun at a week's notice. But when we contrast our own rough first performances with the perfection of a *première* in Paris we cannot help fancying that the public and the work are the gainers by the French plan.

'Le Chevalier Noir,' a new drama by MM. Moléri and Lebeau, has been produced at the Théâtre Beaumarchais.

Mdlle. Adèle Page has been engaged at the Odéon, and will make her appearance in a new piece by George Sand.

A one-act drama by M. Deroulède is in rehearsal at the Comédie. Its provisional title, which will probably be changed, is 'Juan Strenner.' Delaunay, Maubant, Luptainne, Coquelin and Madeleine Brohan will have parts in it. 'Jeanne d'Arc,' a five-act tragedy in verse, by M. Jules Barbier, will shortly be read.

The following Parisian theatres will be closed during the coming summer: Les Italiens, l'Odéon, Lyrique, Porte-Saint-Martin, Châtelet, Bouffes, Palais Royal, Déjazet, Athénée, Délassements, Nouveautés, and Saint Pierre.

The first volume of a new translation of the dramas of Lope de Vega, by M. Eugène Barret, has been published in the Librairie Académique of MM. Didier et Cie. Its contents comprise several of the 'Comedias de capa y espada' and the historical dramas. Among them are 'La Estrella de Sevilla,' 'El Castigo sin Venganza' (which supplied Byron with the subject of 'Parisina'), and 'Madarra el Bastardo,' from which Victor Hugo took the story of 'Les Sept Enfants de Lara' in his 'Orientales.'

A German newspaper states that a M. Michotte, of Brussels, has purchased all Rossini's MS. posthumous works for the sum of 150,000 francs.

The scheme proposed by Signor Verdi of having a Requiem in honour of Rossini performed, in which Italian composers only should collaborate, is to be carried out. Signor Mercadante has declined, on the score of ill-health, to co-operate; but

thirteen composers, some of whose names are unknown on this side of the Alps, are to take part in the composition.

The house in Hamburg in which Mendelssohn was born, on the 8th of February, 1809, has just been marked by an inscription recording the event. The house is No. 14, Grosse Michaelistrasse, at the corner of the Brunnenstrasse. The likeness of the composer on a handsome bronze medallion occupies the centre of the commemorative marble tablet.

The Grand-Duke of Weimar has requested Madame Viardot to compose another opera, to be produced next year. M. Turgenev is to write the libretto.

Cologne is just now without a theatre of any kind. The summer-theatre was burnt down last week, and the town authorities have refused permission to erect a temporary edifice in place of the Stadttheater, also consumed by fire some weeks ago.

A Festival organized by the Allgemeine Deutsche Musikverein will take place at Leipzig on the 11th and 12th of July.

Brussels is also about to have its Festival. The first day is to be devoted to the classic authors; the second to the works of contemporary Belgian composers, such as Félix, Gevaert, Limnander, Soubre, Samuel, Hanssens, Pierre, Benoit, &c., while the third is set apart for Belgian *virtuosi*. There are few countries in which national art is so much cared for as it is in Belgium.

MISCELLANEA

Teeotal—Alcohol.—In the well-known Targum of Onkelos, *Ha cohôl* (חֹל), it is well known, means "the whole." This in Arabic is, of course, *alcohol*. It is plain, then, that this is the exact equivalent of *tee-total*; for the *tee*, it is notorious, was originally the mere stuttering form of *the*, which originated, it is reported, with a teetotaller of Preston who stuttered. *Chol* also means sour wine, and its verbal form signifies to be sick. *Kol*, moreover, in Persian means "a pond," "shallow water," "a place where water stagnates," as any good dictionary—that of Johnson or Shakespeare—will show. *Kol* is still good Arabic for *all*. *Kohl* (חול), a short form of *cohôl*, is the most common Hebrew for *all* or *total*. There is an absurd legend current that *alcohol* came from a word signifying "to paint"; but I submit that the best English for *alcohol* is *teetotal*. Now, this *alcohol* is a word which no teetotaller ever hears or sees without going into what he most abhors a ferment. I think, then, mine is a curious discovery, which is worth further elucidation by your Oriental readers.

H. F. H.

Engravings in the British Museum.—Allow me to call your attention to the fact that several years have elapsed since the few engravings on the stands in the King's Library in the British Museum have been changed. On asking the attendants the reason, the reply was, a shrug of the shoulders and an expressive grimace.

A. H.

Cymraeg.—As the writer whom Mr. Thomas Nicholas, in the *Athenæum* for April 17th, undertakes to set right on the word *Cymraeg* has made no reply, and as it is not long since I advanced the same view at some length at a meeting of the Société de Linguistique de Paris, I beg to be allowed to show that Mr. Nicholas's opinion is untenable. He says that *Cymraeg* is not a feminine adjective qualifying *iath* (language), understood, but a composite word, *Cymro-aeg*, and that "*aeg*" is a Cymric word little used, except in a compound form, for language"; hence he concludes that *Cymraeg* means "the language of the Cymro." It follows, of course, that *Cymraeg* must be a noun substantive; but this explanation is at any rate inadmissible, whatever the true one may be; for any one who knows anything about Welsh grammar must know that the word is construed as an adjective, and so all Welsh names of languages: thus we say "yn Gymraeg," never "yn Ngymraeg." Besides, according to his view the word *iath* would be redundant with *Cymraeg*, and "yr iath Gymraeg," which is perfectly good Welsh, would be in English "the language language of the Cymro."

There is no more reason, however, for making *aeg* an independent word than there would be for making *ism* in English or *aeth* in Welsh independent words, because one sometimes hears of "Romanism, Protestantism, or any other *ism*," and in Welsh of "Pabyddiaeth, Protestaniaeth, neu unrhyw *aeth* arall." Moreover, the affix in *Cymraeg* is not *aeg*, but *eg*, and the word should be divided *Cymra-eg*; similarly, *Cymraes*, a Welshwoman, = *Cymra-es*. How is it no one has discovered that *aeg* in this word is identical with *ais*, a rib, and referred us to Genesis for details? In the same manner, *Cymreig*, the adjective for "Welsh," qualifying nouns of both genders (excepting *iath*), stands for *Cymra-ig*, and it is probable that *Cymro*, a Welshman, and *Cymry*, Welshmen, are to be analyzed into *Cymra-w* and *Cymra-i* respectively; so that one arrives at the form *Cymra*, from which all our existing words of this class are immediately formed. As to *Cymru*, Wales, it is identical in sound with *Cymry*, Welshmen; possibly it is merely a different way of spelling that word: a parallel instance would be *Rhufain*, Rome, which, strictly speaking, is the Welsh form of *Romania*. According to my view, *Cymraeg* would be a feminine adjective, formed, as far as concerns sound, from *Cymra-ica*, in the same way as *gramadeg* from *grammatica*, and used only to qualify the word *iath*, language. Now as the form *Cymraeg* is used to qualify other nouns, the word *iath* may be as often omitted as one likes, without causing any difficulty. Finally, it seems to have given rise by false analogy to incorrect forms, such as *Gwyddelaeig*, &c., for *Gwyddelag*, &c. My view is borne out also by the other Celtic languages—*e.g.* *Gaidhlig*, the Gaelic language; *Cerneuc*, the Cornish language. Le Gonidec cites the Breton saying, "Brézonk Léon ha Gallek Gwened, breton de Léon et gallois de Vannes." It occurred to me lately to look what Dr. Davies had written on *aeg* upwards of two hundred and thirty years ago; for more reasons than one I cannot help quoting his words:—"Toto errant cœlo qui hanc vocem, linguam, vel dialectum, vel aliud quicquam significare putant. Errori occasionem dedit ergo terminatio vobis dialectos significantium (ut et nonnullorum aliorum femininorum) ut *Gwyddelag*, *Ffrangeg*, *Hisponeg*, *Gwyndodeg*, *Gwenhwysieg*, *Deheubartheg*, *Groeg*, *Lingua Hibernica*, *Gallica*, *Hispanica*, &c. Sic has voces poetæ veteres cecinerunt, sic historicæ scripserunt; scribant licet scioli recentiores *Gwyddelag*, *Ffrangeg*, &c., et voces compositas esse existimant a *Gwyddel*, &c., et *aeg*."

JOHN RHY.

Beauopt.—“We have made her a bowpot,” says Miss Jemima Pinkerton, in the first page of ‘Vanity Fair’.—“Say a bouquet, sister Jemima, ‘tis more genteel.”—“Well, a booby almost as big as a haystack.” Sister Jemima was terribly vulgar with her “bowpot” and her “booky,” but she at least did not call a nosegay or its receptacle “a beauopt,” as it is called twice on one page by the authoress of ‘Red as a Rose,’ or else by the sub-editor of ‘Temple Bar,’ the compositor known by which. Can any of your readers tell me in what dictionary this once common word (beauopt) is to be found? I have referred in vain to several, not omitting the “Dixionario” of “the late revered Doctor.” And is it not probable that *bow* and *bow-knot*, in the sense of embellishments of ribbon or lace, are derived from *beau*, and not, as the old etymologists tell us, from the Saxon origin of the archer’s bow and the rain-bow?

G.

Cambridge.—Your Correspondent “W. B.” would have strengthened his position if he had first disposed of the river Cam. It is said to mean crooked; and the river Cam is a very meandering stream as compared with the Ouse before their junction. That the town is named from this river is clear, because its name has fluctuated with that of the stream. Called *Camboricum* by the Romans, it became *Grante brycg* to the Saxons, now Cambridge. The *t* in Chaucer's *Cantebrigge* may be derived from the word *Granta*, a name still preserved in Granchester, a parish higher up the stream.

A. HALL.

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